

# PANORAMA OF JAIN ART















PANORAMA OF  
**JAIN ART**



# Acknowledgement

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The managers and priests of the temples and *basadis* whereof the photographs of art and architecture have been taken.

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By C. SIVARAMAMURTI



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# FOREWORD



PRIME MINISTER

Several major religions have arisen in India. Their philosophical richness, the moral values they have inculcated, the great literature, art and sculpture they have inspired, and the myriad ways they have moulded the lives of the ordinary people have enabled our country to make substantial contribution to the sum total of human civilisation.

Jainism embodies deep investigations into the nature of Reality. It has given us the message of non-violence. It was born in the heart-land of India but its influence pervaded all parts of the country. Some of the earliest literature of the Tamil region, is of Jain origin. The great Jain temples and sculptured monuments of Karnataka, Maharashtra, Gujarat and Rajasthan are world-renowned.

Some historians tend to classify the cultural and political development of India into water-tight religious groupings. But a little analysis will show that the evolution of Indian culture was by the union of many streams which make up the mighty river which it has become. "The Panorama of Jain Art" places the works, which are specifically Jain, in the context of the cultural growth of the area in which they developed and the country as a whole. This attractive book can be read with profit by scholars and those who have an eye for beauty and a love for India's unparalleled heritage.

*Indira Gandhi*  
(Indira Gandhi)

New Delhi  
October 19, 1982



## INTRODUCTION

When Bharatiya Jnanpith published its three volumes of 'Jaina Art and Architecture', the first one in November, 1974 to celebrate the 2500th year of Nirvana of Bhagwan Mahavir, under the inspiration of late Shri Shanti Prasad Jain, art historians and scholars were delighted to have for the first time, a succinct account of the genesis and development of Jain art through 300 BC to 1800 AD, covering regions, styles, and media in 1400 pages of masterly treatment, enriched by 720 illustrations, 50 of them in colour. It was a joint effort of about forty scholars, each writing on a given topic of his or her specialisation. The fact that it was edited by no less a scholar and master-editor than Shri A. Ghosh, former Director-General of Archaeological Survey of India, added to its authenticity and competence.

Just as the three Volumes of Jain Art and Architecture were inspired by the occasion of Bhagwan Mahavir's Nirvan Mahotsav, the planning of the Panorama of Jain Art owes its genesis to the auspicious celebrations of the Mahamastakabhisheka of Gommateshwara Bahubali, at Shravanabelgola, in Karnataka, marking, in Feb. 1981, the thousandth year of the Pratishthapana (installation) of the 57' high colossus by Chamundaraya, the Commander-in-Chief of the Ganga Kings.

The standards of technological achievements in the production of art books having galloped fast, more so in the intervening years, and the requirements of discerning and sophisticated readers having got adjusted to a new standard of taste, the Trustees of Bharatiya Jnanpith felt that full justice to the achievements of Jaina Art and Architecture, in the context of entire Indian Art, cannot be done unless these are presented very selectively in a superbly finished visual form with maximum amount of economy in words, without sacrificing the kernel of the theme of each illustration.

The project of publishing a series of Volumes aptly entitled 'Panorama of Jain Art' is born of that realisation.

It is a matter of highest gratification for us that Smt. Indira Gandhi, Prime Minister of India, has graciously written a Foreword to this Volume. I must also recall with equal gratification that it was Smt. Indira Gandhi as Prime Minister of India, who released the first Volume of 'Jain Art & Architecture' in a mammoth gathering of Nirvan Mahotsav audience on 14th Nov. 1974.

Her perception of the greatness of Indian Art and Culture has been a matter of personal experience and involvement. She has imbibed the manifold richness of Indian art, and has seen for herself how our artistic heritage has influenced and continues to influence Indian life. Her word of appreciation of this project and of this Volume is a commendation which we greatly value. That she has managed to find time, amidst her onerous responsibilities, to write a Foreword, shows the measure of her vision of the essentials of life and assiduous discipline which she exercises over herself in the Yogic traditions of India.

Authorship of such a series is a highly specialised job which demands



scholarship, practical expertise and vision of an artist and a poet. It is India's pride that it is blessed with such a scholar of international repute in the person of Shri Sivaramamurti. His personal circumstances and commitments were all against his burdening himself with the responsibility of a grand project like this, which is completing its first milestone with the publication of this volume. This volume is written by him. His struggle was between the odds and the ends. The streak of self abnegation enabled him to counter-balance the handicaps of fatigue and possible frustrations. No words are adequate enough to express our gratitude to Shri Sivaramamurti.

I am happy that Bennett Coleman & Company, the publishers of Times of India group of publications, under the inspiring Chairmanship of Shri Ashok Kumar Jain, have decided to take over the project, with all the richness of talent, experience and resources at their command.

All the persons connected with the country-wide set up of All India Digamber Jain Mahasamiti, Delhi will, I am sure, feel happy as they would find in the publication of these volumes, the fulfilment of one of their cherished dreams. I owed it to this institution as its President also.

I can only hope that the highly artistic production of this book, for which no editorial pains or economic constraints of production have been spared, necessitating frequent replacement of transparencies until satisfaction was achieved, subjectwise and reproductionwise, will delight the scholars and connoisseurs who will treasure it as an acquisition to be perused and preserved. More volumes are to follow.

To conclude, I must give expression to the thought and the sentiments that have been uppermost in my mind. This project as well as many other preceding ones in the field of oriental research, Indian culture, literature and art have been the flowering of the vision, wisdom, dynamism and liberality of my younger brother, late Shanti Prasad Jain and his illustrious wife late Smt. Rama Jain. The achievements of their many-splendoured personalities continue to inspire all of us at the helm of Bharatiya Jnanpith and of the Times of India organisation. I am inscribing these lines as a dedication of this volume to their sacred memory.

SHRIYANS PRASAD JAIN



## PREFACE

IT is a happy idea that occurred to the sponsors of these volumes of an album composing a panorama of Jain art to be superbly produced as a worthy tribute to the glory of Jain art in India. Shri Shriyans Prasad Jain bubbled with enthusiasm over this project. The ways and means of collecting the art material required for this purpose were thought of and discussed. This is a project with the entire sub-continent of India as its scope to be covered in appropriate volumes. Help rendered and resources made available by Shri Ashok Kumar Jain, Chairman of the Bennett, Coleman & Company Limited, went a long way in shaping the project as visualised.

Worship is the highest whether with flowers or by words uttered or written in praise of the Lord. Kṛishṇa himself has said '*Ye'pyanya-devatābhaktā yajante śraddhayānvitāḥ, te'pi mām eva Kaunteya yajantyavidhipūrvakam*: those that worship lovingly other deities than myself with ardour also do worship me alone, though only in some other form, *Bhagavadgītā*, 9,23. The glory of the forms of the Lord alone is sung in one form or another. Kṛishṇa himself according to Jainism is the future Tīrthaṅkara. I have only contemplated on the Lord in another form as I wrote this book in the spirit of an offering of worship. I am grateful for this opportunity given me to ruminate on celestial glory that takes us beyond the mundane.

This volume pertaining to south India was planned as the first, so that it could coincide with the celebrations of the millennium of the creation of the glorious monolith of Bāhubali at Śravaṇabelagoḷa, the *mastakābhisheka* of which was performed as a symbol of the devotional celebrations of one thousand years of the existence of so great a monument.

Human endeavour being what it is, time fleeting and elusive, and not so amenable to the grasp of a chosen date, it is still indeed a satisfaction that this book is now being issued almost as close to the date originally thought of as possible. The production of a good book necessarily reckons time, attention, dedication and purposeful endeavour. I am grateful to Shri Shriyans Prasad Jain for inviting me to write this book. As President of Bharatiya Jnanpith his constant endeavour is, as that of Shri Ashok Kumar Jain, the Managing Trustee, to contribute handsomely to the cultural efforts like the present one. All India Digambar Jain Mahasamiti will see into this publication an offering worthy of its efforts to make the occasion of the *Mahāmastakābhisheka* celebrations a grand success.

The project, *Panorama of Jain Art*, as a series of publications, profuse in colour and monochrome of plates of quality material is, in a way, a sequel to the three-volume comprehensive survey entitled *Jaina Art and Architecture* published by Bharatiya Jnanpith as an homage to Lord Mahāvīra whose 2500th year of *nīrvāṇa* was celebrated under the presidentship of the noted industrialist and a patron of culture and art, late Shri Shanti Prasad Jain. When I contributed to those volumes I remembered my friend late Babu Chhotelal Jain who dreamt of publication of such superb volumes.



I cannot adequately express how indebted I feel to Dr. Ram S. Tarneja and Shri Ramesh Chandra for bringing in Shri K.L. Nandan with his dynamism for expedition in the production of this book through colour transparencies and photos. The assistance of Shri Gopi Lal Amar has also been helpful. Shri J.K. Beri's technical excellence in the production of the book has been effective. I am glad to express how happy it was to discuss with Shri Ramesh Sanzgiri the selection and layout of illustrations in the book, as he has stressed on its aesthetic appeal.

With so much on hand including the volumes of Indian Art for the *Storia Universale Dell'Arte* (Encyclopaedia of World Art), and the several university lectures that are being published as separate monographs, all simultaneously by a strange coincidence, and my health itself being unfortunately in a rather indifferent state this year, I am grateful to Shri Gurcharan Singh Bagga who has unfailingly cooperated with me in adjusting his time to mine as far as possible to see that expedition in my preparation of the text was not lost.

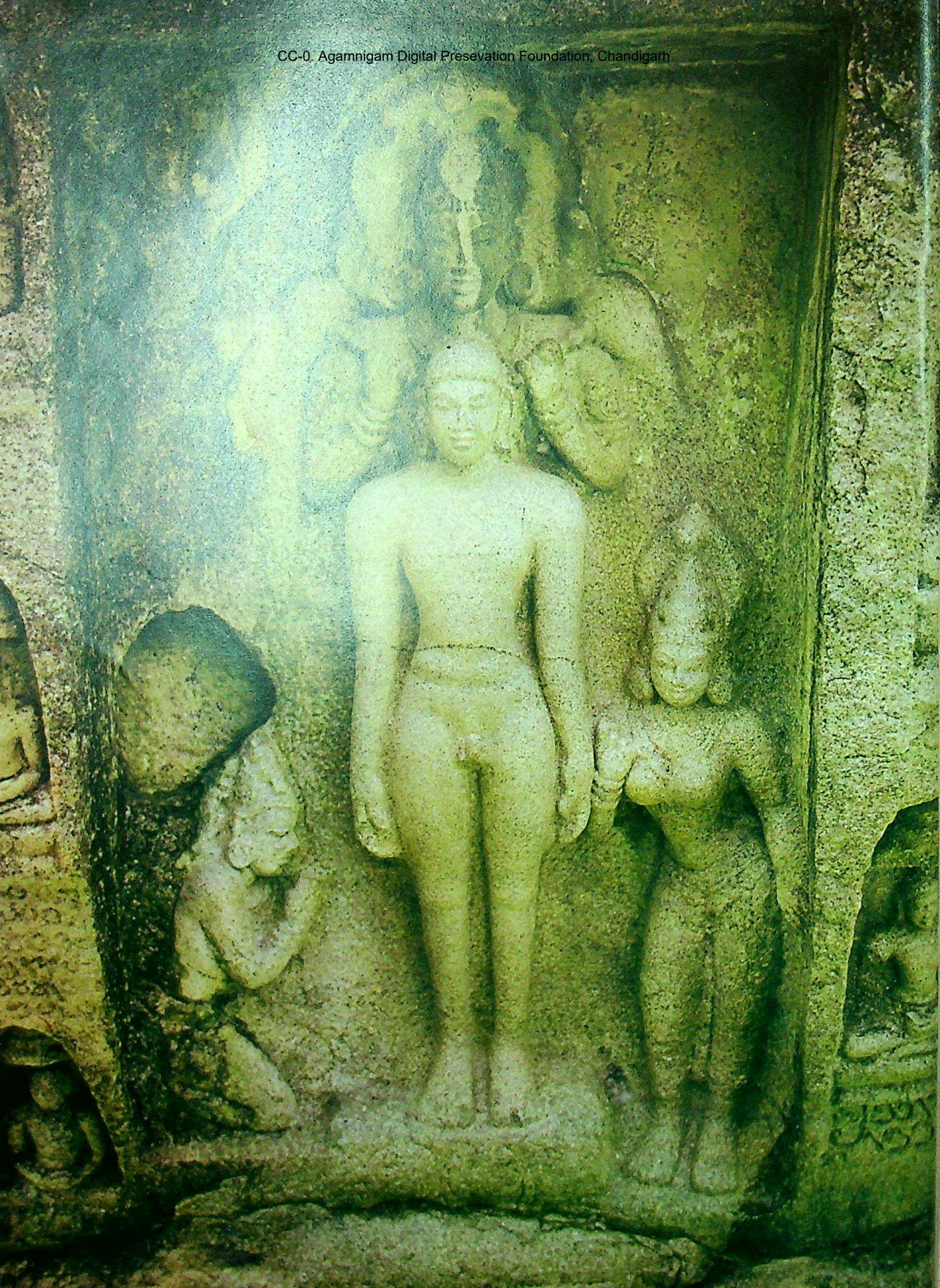
The National Museum, the Archaeological Survey, the Prince of Wales Museum, the Madras Museum, the Bangalore Museum, the Hyderabad Museum and several colleagues from different areas of our country and abroad have as usual suffused me with their affection by immediate attention to my requests whenever I hurriedly required one photo or the other.

I am delighted that the press, chosen is wonderfully equipped and devotedly dedicated to aesthetic perfection, has produced the book in a manner worthy of what it should be, to make the dream of the sponsors, the author, readers—scholars and laymen alike, a complete realisation. Produced so early in the year, I should consider it the first bloom of the flowers of the spring of 1983 yet to be born. I exclaim with joy that a good thing well planned has been excellently accomplished. This indeed gives me no less joy than what it should be offering to the sponsors themselves. I hope the world of connoisseurs and lovers of art would welcome this beautifully produced book, sumptuous in its illustrations, kaleidoscopic in colour and monochrome.

New Delhi  
5th January 1983

C. Sivaramamurti









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**T**HIS pair of feet of Bhadrabāhu was carved as for the worship of his disciples who journeyed South with him and the Mauryan emperor Chandragupta. Though anachronistic its importance is nevertheless unimpaired. The feet have ever represented in India the highest reverence for the deity or the teacher whose grace is believed to emanate from those very limbs. That is why Mūka, the poet has a century of verses on the lotus feet of Devī, *Pādāravinda-śataka*. The feet of Vishṇu as Trivikrama are famous. In fact the feet represent Vishṇu symbolically. The raised foot of Naṭarāja to which he points with his *daṇḍahasta* suggests liberation to the devotee by its adoration. Vishṇu's hand as Varadarāja's pointing to his foot suggests emancipation assured by the adoration of his feet. The feet of Vishṇu symbolise Purushottama, the noblest of *Purushas*. The ideal ruler is to be that by protecting the world. It is interesting that in far off Indonesia there is a representation of a pair of feet as well as the footprint of a large state elephant and an inscription in early fourth century Grantha characters of the Pallava type from south India giving out that these are the footprints of the victorious ruler Pūrṇavarman, the lord of the city Tārumā, resembling the feet of Vishṇu himself. The stately foot of the elephant is to add lustre to the glory of the royal prosperity of the king.

In the earliest symbolic representations of Buddha, the feet suggest his presence, whether the child is born from the side of Māyā and received on a silken garment by Śakra, or whether he is seated under the Bodhi tree for enlightenment, or on the *vajra* throne for preaching, or whether he descends from heaven by the jewelled ladder after preaching to his mother his great *dharma*. The feet represent him in his earliest form. The anthropomorphic form arises later.

1. Nāgarāja protecting Pārśvanātha with his hoods, Dharaṇendra and Padmāvatī flanking as attendants, Pāṇḍya, 8th century A.D., Kaḷugumalai, Tirunelveli district.

*This is one of the finest examples of an aesthetic version of the theme in a large imposing rock-cut panel chiselled on a boulder.*

2. Feet of Bhadrabāhu, Western Gaṅga, 9th-10th century A.D., Sravaṇabelagoḷa.

*Of all the limbs the feet are always chosen as the most important object of worship.*



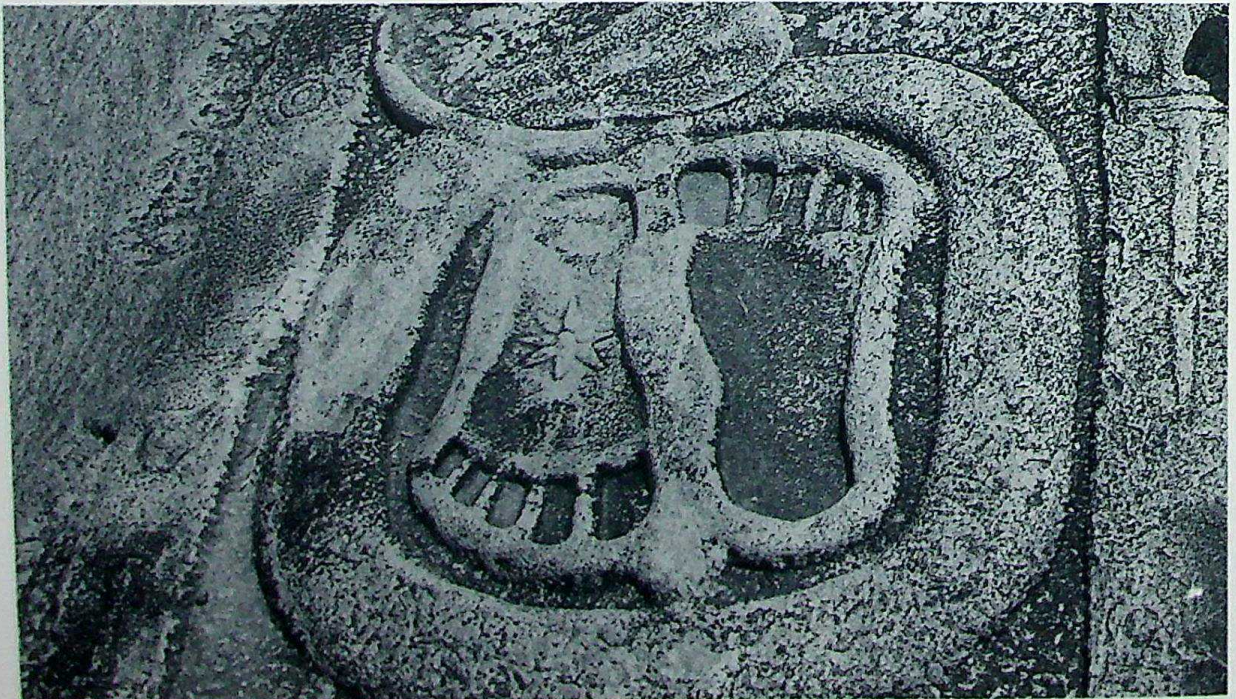
Similarly golden lotuses spring up to receive the feet of Buddha as he walks seven steps as a little child just born to declare that this was to be his last birth when he would attain supreme knowledge and attain *nirvāṇa*. In the case of the Tīrthaṅkaras also golden lotuses arise to receive their steps as they walk. The feet of the Tīrthaṅkaras are equally worshipped with reverence; and a pair of feet in Hampī represent Pārśvanātha's kindness to the snake that he saved from annihilation, which out of gratitude in his birth as Dharaṇendra Yaksha canopied him with his hoods and protected him from Kamaṭha. The feet are here shown in opposite directions to suggest that he could see in all directions like Gautama, the *rishi* who had eyes even in his feet. The *kevala-jñāna* of Tīrthaṅkara that transcends the highest of any other knowledge and is the acme of perfection, is thereby suggested as facing and taking into account everything all around. The gratitude of the snake is but natural in an innocent reptile. It is a rare indication of how nothing is too insignificant to escape the attention, compassion and mercy of the highest lord, the Tīrthaṅkara, who could save the snake, *nāga* like Viṣṇu as Gajendramokshada who could come from heaven on high to save a mere animal *nāga*, in this case an elephant.

The feet mean so much in Indian thought and literature that Kālidāsa can very well say that as Bharata bowed at the feet of Sītā as she returned home to Ayodhyā by the aerial car, the touch of her feet, pure by spurning the passionate advances of Rāvaṇa, purified the locks of Bharata, turned coarse by asceticism, closely resembling those of his elder-born Rāma, which, in turn, purified by their own ascetic glory, even the feet of Sītā herself, *Raghuvamśa*, 13,78. The peak of devotion to the feet of the highest and the greatest culminated in one of the most magnificent bronzes, a unique one of the early Vijayanagara period, of Bharata holding the *pādukās* of Rāma on his head, a treasure of art now in the National Museum.

The feet of Bhadrabāhu in Śravaṇabeḷagoḷa mark the spread of Jainism in south India.

3. Feet of Pārśvanātha, Rāshtrakūṭa, 10th century A.D., Hampī.

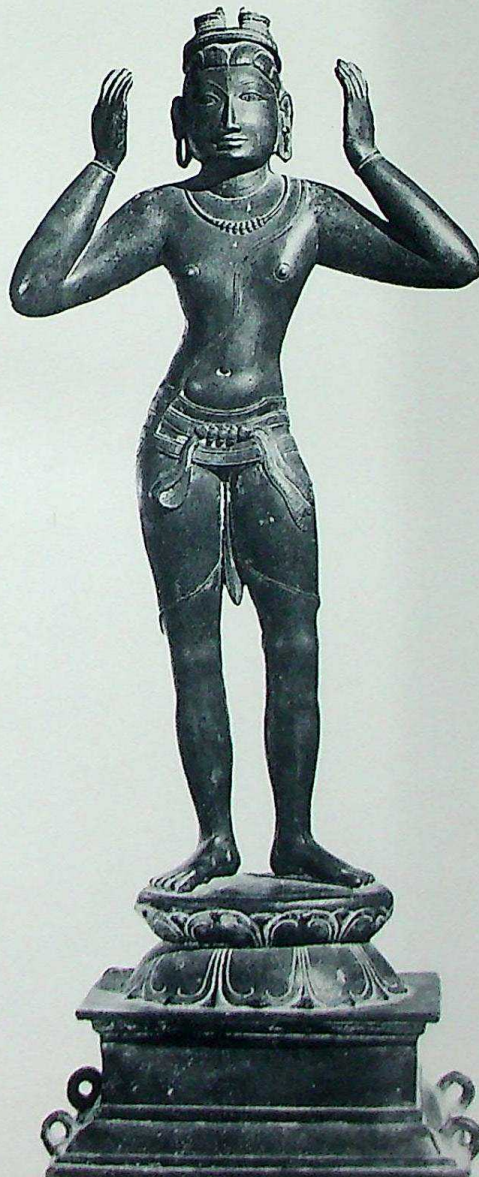
*With snake around, the feet themselves in impossible opposite directions suggest Pārśvanātha's omniscience and importance, as the eyes on the feet of the sage Gautama and the eyes on the palms of Avalokiteśvara their omniscience.*





- ✓ 4. Buddha's feet, adored by worshippers, Amarāvati, Sātavāhana, 150 A.D., Govt. Museum, Madras.

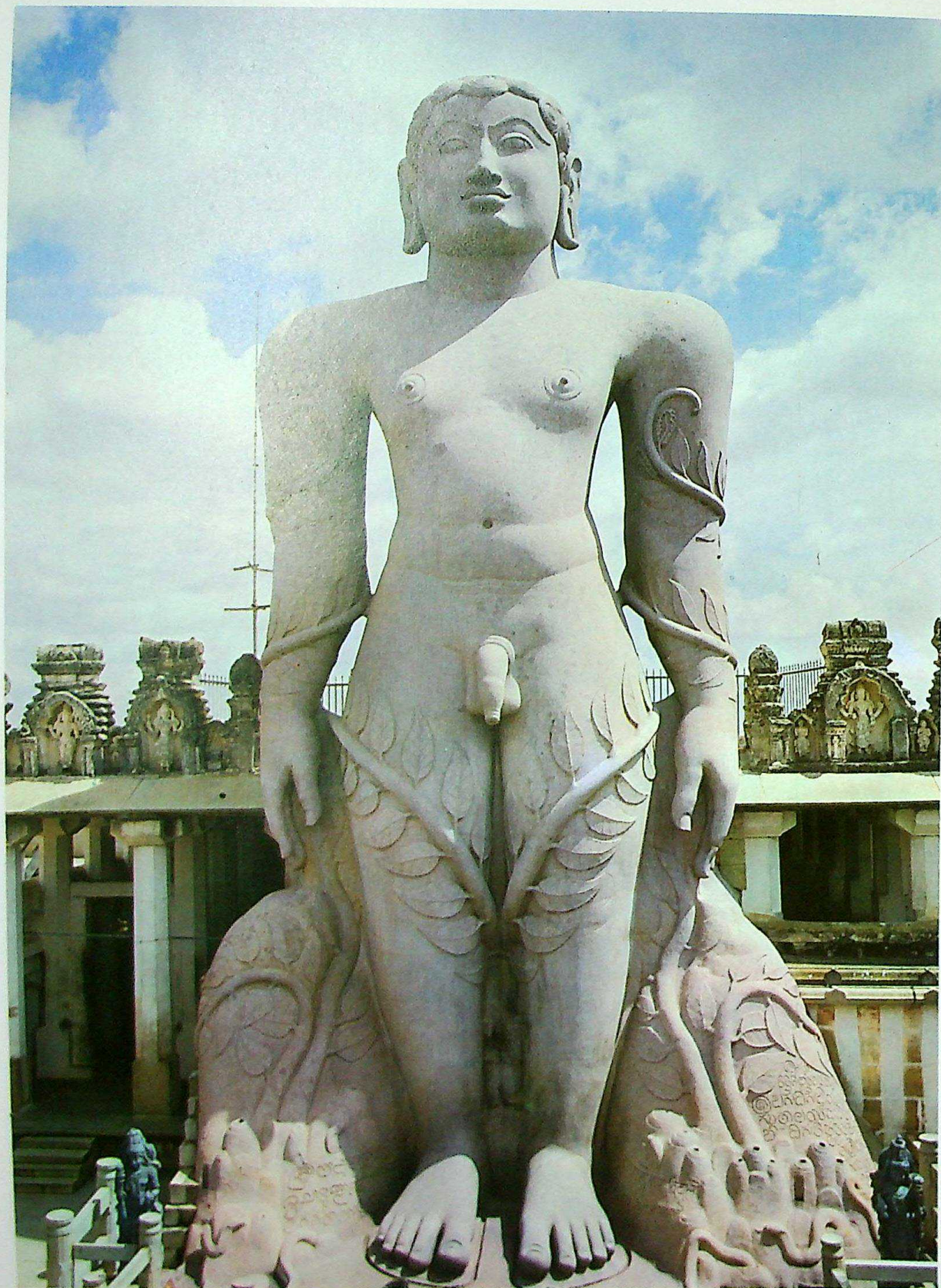
*At this stage Buddha is also represented in human form, yet the feet as his symbols continue to be favoured.*



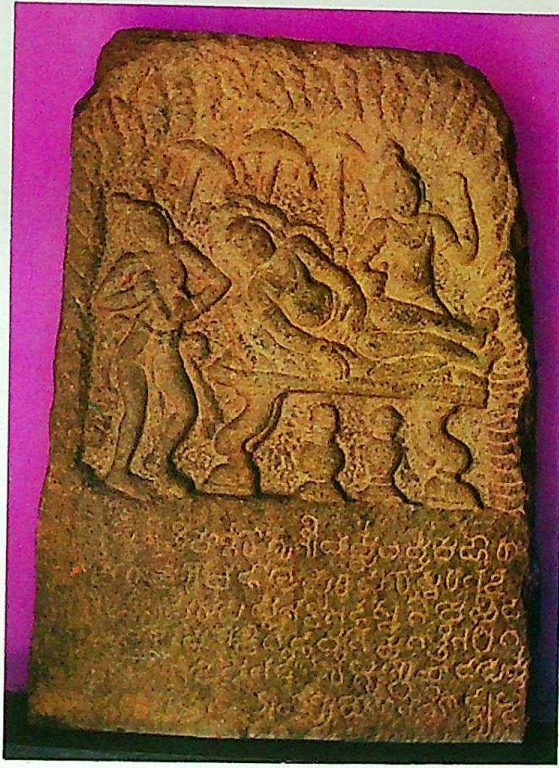
5. Bharata carrying the *pādukās* of Rāma on his head, Vijayanagara, 15th century A.D., probably Tañjāvur district, National Museum, New Delhi.

*Both in the Hindu version and the Buddhist Jātaka the *pādukās* are significantly mentioned.*

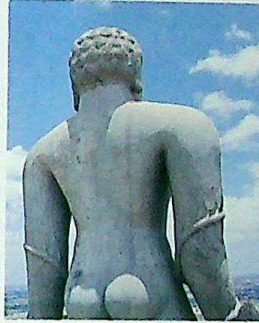








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6. Bāhubali, Western Gaṅga, 10th century A.D., Śravaṇabelagoḷa.

*An imposing colossus of rare beauty, probably the greatest masterpiece of the Western Gaṅga school, prepared with devotion at the instance of Chāmuṇḍarāya, the general of Mārasimha, the Gaṅga king.*

7. Memorial stone depicting the passing away of Nitimārga, Western Gaṅga, 10th century A.D., Bangalore Museum.

*A remarkable large portrait sculpture following the tradition of the setting up of memorial stones for the distinguished dead.*

8. Bāhubali, back view.

South India has been a great seat of the Digambara Jain faith. Tradition has it that the Mauryan emperor Chandragupta journeyed to the South towards the end of his life in the company of his *guru* Bhadrabāhu, some time before 297 B.C. Kālakāchārya of the Śvetāmbara sect was received in the court of the Sātavāhana king ruling at that time in Pratishthāna (Paithān) in about the first century B.C. The Digambara monk Viśākhāchārya, with a number of followers, chose to go to the South in the area of the Chōlas and the Pāṇḍyas. It was Kundakundāchārya, himself from south India, the first in all the genealogies of the Jainas, as attested by literary works in Tamiḷ like *Maṇimekalai* and *Śilappadikāram*, that spread this faith further. It was mainly in the Pallava court of Kāñchīpuram and the Pāṇḍyan in Madurai that Jainism had its heyday. Mahendravarman I, the famous artminded Pallava king and Ninraśīr Neḍumāran, Kūn Pāṇḍya as he was known, that were responsible mostly for the strong roots of Jainism in the South. Kāñchīpuram is very well known as one of the four *vidyāsthānas*, *chatus-simhāsanas* as they are known, great seats of learning. Three of them happen to be in the South, Kāñchīpuram in Tamiḷ Nāḍu, Kolhāpura in Mahārāshṭra and Penukoṇḍa in Āndhra Pradesh. It is well known that Kāñchī was already a great seat of a university, *ghaṭikā*, and that is how it was best known as the one great city from the South to the famous grammarian Patañjali who mentions it in his *Mahābhāshya* even in the second century B.C. The whole of the South, particularly Kārṇāṭaka and Tamiḷ Nāḍu, had great dynasties often dedicated to Jainism in the career of each. Thus, we know of monarchs of the Pallava, Pāṇḍya, Western Chālukya, Gaṅga, Rāshṭrakūṭa, Kalachuri and Hoysaḷa royal families devoted to Jainism and its spread. There were also kings who were most tolerant in their religious opinions and could,



like Kanishka support with ardour several faiths equally. The early Kadamba sovereigns of Banavāsi like Kākutsthavarman, Mrigeśavarman, Ravivarman and Harivarman had a great eclectic spirit. Among the Western Chālukyas, Jayasimha I, the very first sovereign in the dynasty, patronised Jaina *āchāryas* like Guṇachandra, Vasuchandra and Vādirāja. The famous inscription at Aihole of the time of Puḷakeśin II shows how he patronised Ravikīrti, the Jaina poet who composed the inscription. His father Kīrtivarman had made endowments to Jaina temples like his father Puḷakeśin I. Jayasimha II and Vinayāditya of the same dynasty had spiritual advisers in Jaina *āchāryas*. Vijayāditya's son Vikramāditya also took keen interest in renovation of Jaina temples.

The Western Gaṅgas, who made Jainism almost the religion of their state, were great patrons of Jaina teachers, Simhanandin revered by Koṅguṇivarman who commenced the line. Chāmuṇḍarāya, the general of Mārasimha, the Gaṅga king, was the architect of the great colossus of Śravaṇabelagoḷa, the unique sculpture of Bāhubali that is probably the one great example of Gaṅga art if one were to choose a single example to represent that phase of art itself. Nītimārga, whose passing away is represented in a memorial stone now in the Bangalore Museum, is thus a living personality through the visual impact of art as given in that sculpture. His father Rājamalla was responsible for the cave at Vaḷḷimalai in North Arcot district.

The best known patron of Jainism among the Rāshtrakūṭas was Amoghavarsha I who ruled in the ninth century. His father Govinda whose faith was different, was yet very liberal towards Jainism. Amoghavarsha I was a devoted disciple of Jinasena, the preceptor of Guṇabhadra who wrote the Jaina *Harivaṃśa*. Amoghavarsha II patronised the composition of many Jaina works like *Harivaṃśa*, *Ādipurāṇa*, *Uttarapurāṇa*, *Akalaṅkacharita*, *Jayadhavalāṭikā*. Amoghavarsha himself is believed to have written the book on morals *Praśnottara-ratna-mālikā*. The Rāshtrakūṭas on the whole were very favourably disposed and helped Jainism immensely.

Among the later Chālukyas of Kalyāṇī who were devoted to Śaivism, and were rather cold in their approach to the Jainas, bordering even on persecution, Āhavamalla Someśvara, seems to have been a patron, as the inscription at Śravaṇabelagoḷa mentions his award of a title *Śabda-chaturmukha* to a Jaina teacher.

It is generally supposed that the Chōḷas were very cool towards Jainism and that one of them being fanatically Śaiva could even drive out Rāmānuja from his realm so that he sought refuge in the realm of Bittiga, the Hoysala Jaina sovereign, whom he converted to the Vaishṇava faith. But this is not to be taken as the picture of the attitude of the Chōḷas towards other religions. There are explicit inscriptions of Rājārāja I from Tiruppanmalai mentioning the immunity from taxes and dues from land in the enjoyment of the Jaina temple there *iraiyili-pallich-chandam*. We learn from the Udayendiram plates of Hastimalla that the *pallich-chandam* of the Digambara Jainas comprised of the two *paṭṭis* of land specially excluded from the gift of the village of Kaḍaikkottūr made in the reign of an earlier king, Parāntaka I. In the time of a Rājakesarin about this time at Śīrāmūr is a record of provision of a lamp in the *maṇḍapa* of the temple of Pārśvanātha. On a boulder at Ānandamaṅgalam there is a line engraved near a group of Jaina figures providing for the daily feeding of an *aḍigal* or master in the Jinagirippallī, which is dated 945 A.D. in the time of Parāntaka I. Similarly in the seventeenth year of Rājārāja two lamps were endowed in the large monastery *pallich-chandam* in South Arcot district. Kundavai the elder sister of Rājārāja, built the Jaina

9. Tīrthaṅkara seated in *padmāsana*, Chōḷa, 9th-10th century A.D., South Arcot district, Govt. Museum, Madras.

Typical of the period.





MAHAVIR



temple at Tirumalavādī. She was most noble in her religious approach as seen in the inscription from Dādāpuram which mentions that she built three temples there, one for Śiva, her chosen family deity, one for Viṣṇu and a third one a Jaina. In Tirupparuttikkunṇam, there are inscriptions of Kulottuṅga, of the time of Vikramachōḷa and others. It is very clear that the Chōḷas treated other religions with a broad and catholic spirit. Some of them like Kundavai, themselves deeply devoted to Śiva, specially built or endowed temples of other faiths. The attitude of Kulottuṅga in driving out Rāmānuja from the realm was so abhorred that he has been specially remembered with horror as *kṛimi-kaṇṭha* or putrid neck. It is probably this attitude of intolerance protested by the ruled that almost accounts for the loss of life of the last sovereign of the family of Vijayālaya, Adhirājendra, in a popular revolt.

It has to be said to the credit of Tribhuvanamalla Bijjala, the Kalachurya king of the twelfth century, that he braved even death in rejecting the evil advice of Basava, the founder of the Liṅgāyata faith to persecute the Jainas, which having fallen on deaf ears, his life itself was not only in jeopardy but actually he was murdered.

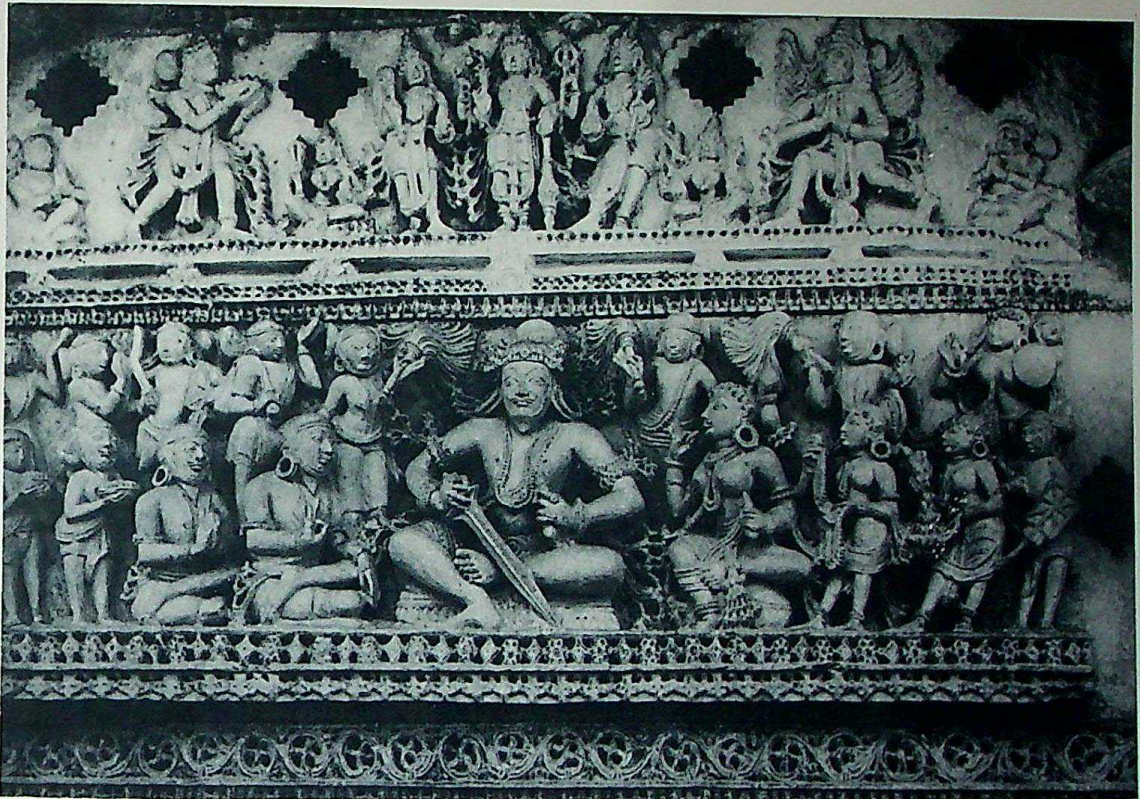
Among the Hoysaḷa kings Viṣṇuvardhana, originally a disciple of Prabhāchandra, embraced Vaiṣṇavism, though his queen Śāntalādevī, a remarkable scholar with a high aesthetic taste, continued to be a Jaina, though so tolerant in her outlook as to help whole-heartedly her husband in his great temple building, artistic and devotional activity. Viṣṇuvardhana continued a favourable attitude towards Jainism as well, as he freely endowed several Jaina temples. Among his successors like Narasiṃha and Vīra Ballāla, Vaiṣṇavite by faith, the desire to help to build and protect Jaina temples continued.

The Vijayanagara monarchs had the largest empire in the South after the Śātavāhanas and the Vākāṭakas and to an extent after the Chāḷukyas and the more powerful Rāṣṭrakūṭas. Though the Vijayanagara empire itself owed its origin to the blessing of Vidyāraṇya, it has to be said to the credit of Bukka I, that he created an amicable atmosphere by bringing together in friendship the devotees of Jaina and Vaiṣṇava faiths. This is an indication of the attitude of the Vijayanagara sovereigns towards other religions in general, and the Jaina and Vaiṣṇava faith in particular. The queen of Deva Rāya I, Bīmadevī, was the disciple of a Jaina *āchārya* Abhinava Chārukīrti Paṇḍitāchārya. The general of Bukka II was a Jaina by faith and Kṛiṣṇa Deva Rāya himself, the greatest emperor of the Vijayanagara royal family, endowed in 1517 the Vardhamāna temple at Tirupparuttikkunṇam.

It has been a continuous story of active support with ardour, a generous spirit of toleration and eclectic approach, with here and there an occasional fanaticism, resulting in persecution, the episodes of which are completely eclipsed by the greater spirit of loving approach towards every faith in the highest spirit of *dharma* that has prevailed from the time of even Aśoka as seen in his edicts themselves where Śramaṇas and Brāhmaṇas are mentioned together with reverence.

Against this background of history has to be studied the spread of Jainism in the South which has contributed in no small measure great monuments that speak eloquently of the aesthetic taste of the patrons and the architects who constructed the embellished habitation of their deities and the deities themselves in all the glory of divine form which the vision of art could vouchsafe for the chisel and the brush or the mould for molten metal. If these great monuments reared their heads in glory, if the sculptures were chiselled in an unparalleled grace of aesthetic beauty, if



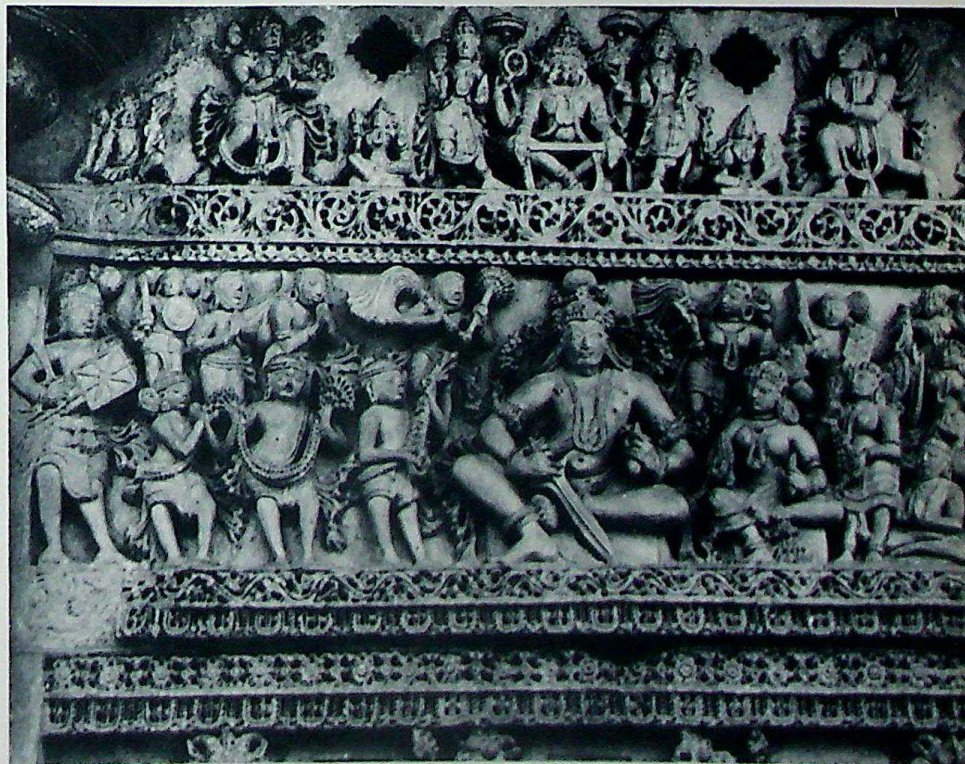


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10. The Hoysala king Vishṇuvardhana with his queen Śāntalā, Hoysala, 12th century A.D., Channakeśava temple, Belūr, Kaṛṇāṭaka.

11. Another view of the Hoysala king Vishṇuvardhana with his queen Śāntalā, Hoysala, 12th century A.D., Channakeśava temple, Belūr, Kaṛṇāṭaka.

*A remarkable sculpture indicating the competence of the Indian sculptor in portraiture.*



11

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12. Painting of Viṣṇu-  
vardhana with his queen  
Śāntalā, from a palm leaf of  
the manuscript of *Dhavalā*,  
Hoysaḷa, 12th century  
A.D., Moodbidri,  
Karnāṭaka.

*It is noteworthy to see the  
colourful portrait of the  
same king and queen  
represented in sculpture  
also.*

13. Tirthaṅkara standing  
flanked by Padmanidhi and  
Śaṅkhanidhi, Choḷa, 10th  
century A.D., National  
Museum, New Delhi.

*This is a very interesting  
feature which does not  
occur very frequently except  
in south India.*

14. Tirthaṅkara, early  
Eastern Chāḷukya, 8th  
century A.D., Bāpaṭlā,  
Guṇṭūr, with śrīvatsa mark  
on chest, Hyderabad  
Museum.

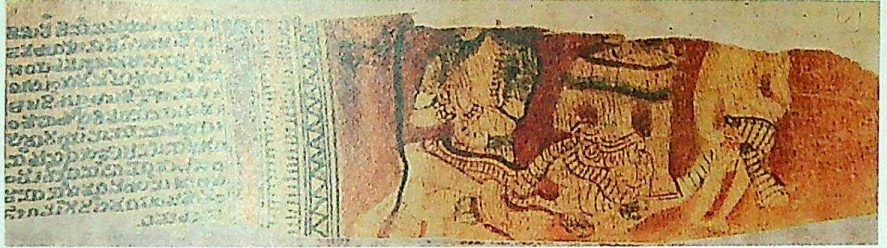
15. Śrīvatsa mark on the  
chest of Buddha from  
Balawaste, late Kushāṇa,  
4th century A.D., Central  
Asian mural, National  
Museum, New Delhi.

*This is a unique example of  
śrīvatsa mark on the chest of  
Buddha which is usually  
never seen as the cloak  
always covers the chest of  
Buddha. This is the only  
instance where the chest is  
bared to show the śrīvatsa  
and various other symbols  
depicting mahāpuruṣa-  
lakṣaṇas.*

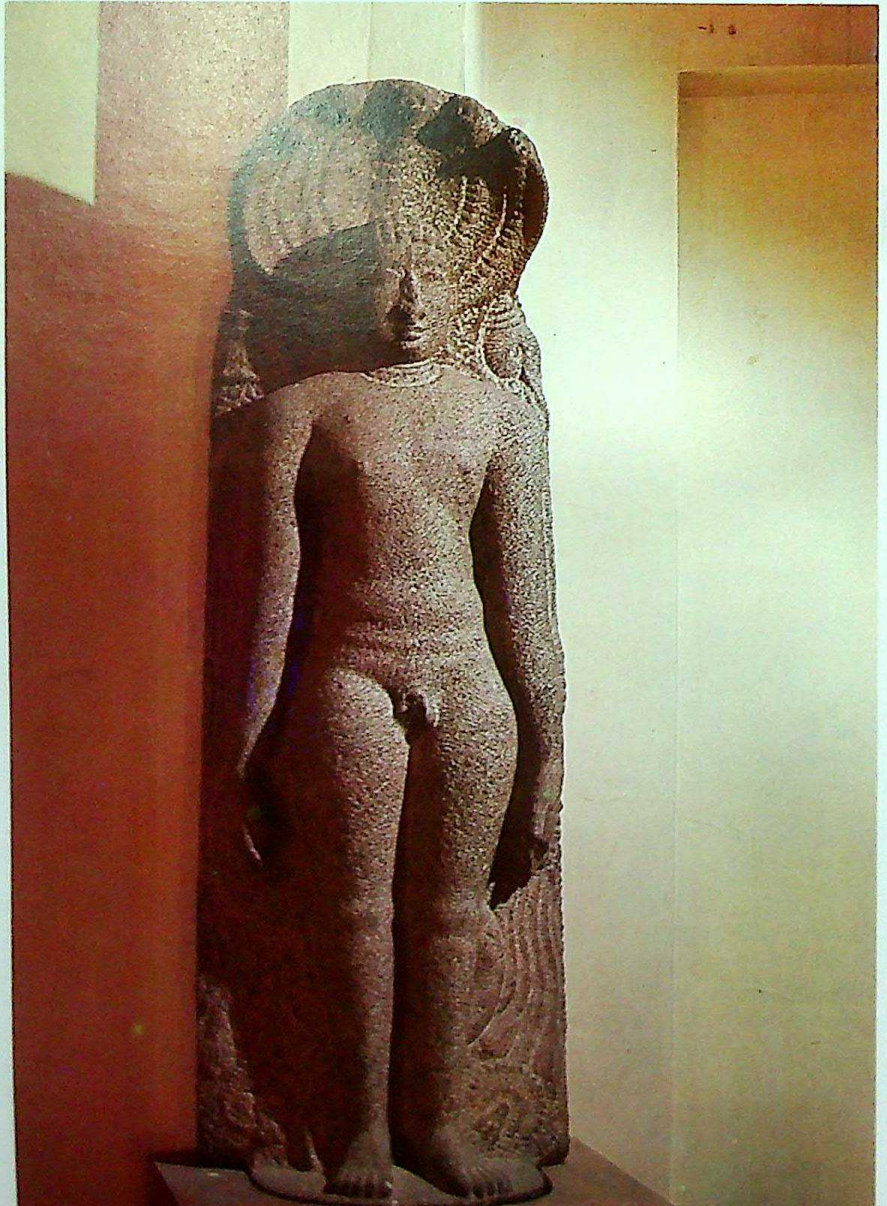
16. Śrīvatsa mark on the  
chest of Tirthaṅkara,  
Western Chāḷukya, 8th  
century A.D., from  
Śravaṇabeḷagoḷa,  
Bangalore Museum.

*This is a remarkable and  
rare example of śrīvatsa  
mark on the chest of  
Tirthaṅkara in the South as  
in Karnāṭaka where it is not  
totally a taboo as in Tamil  
Nāḍu. It has to be noted  
here that the image was  
broken just a little above the  
śrīvatsa mark on the chest,  
and an unusually large head  
has been later added to  
make the figure grotesque.*

12



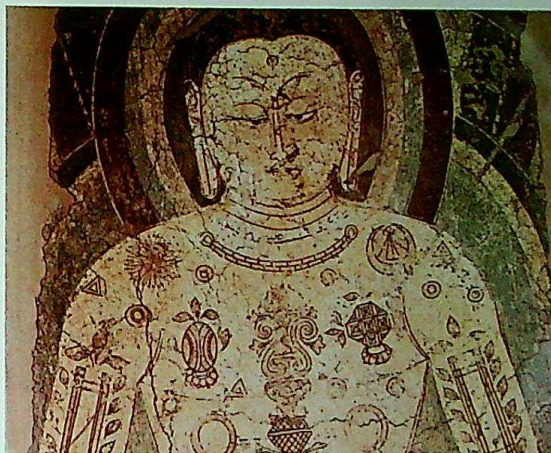
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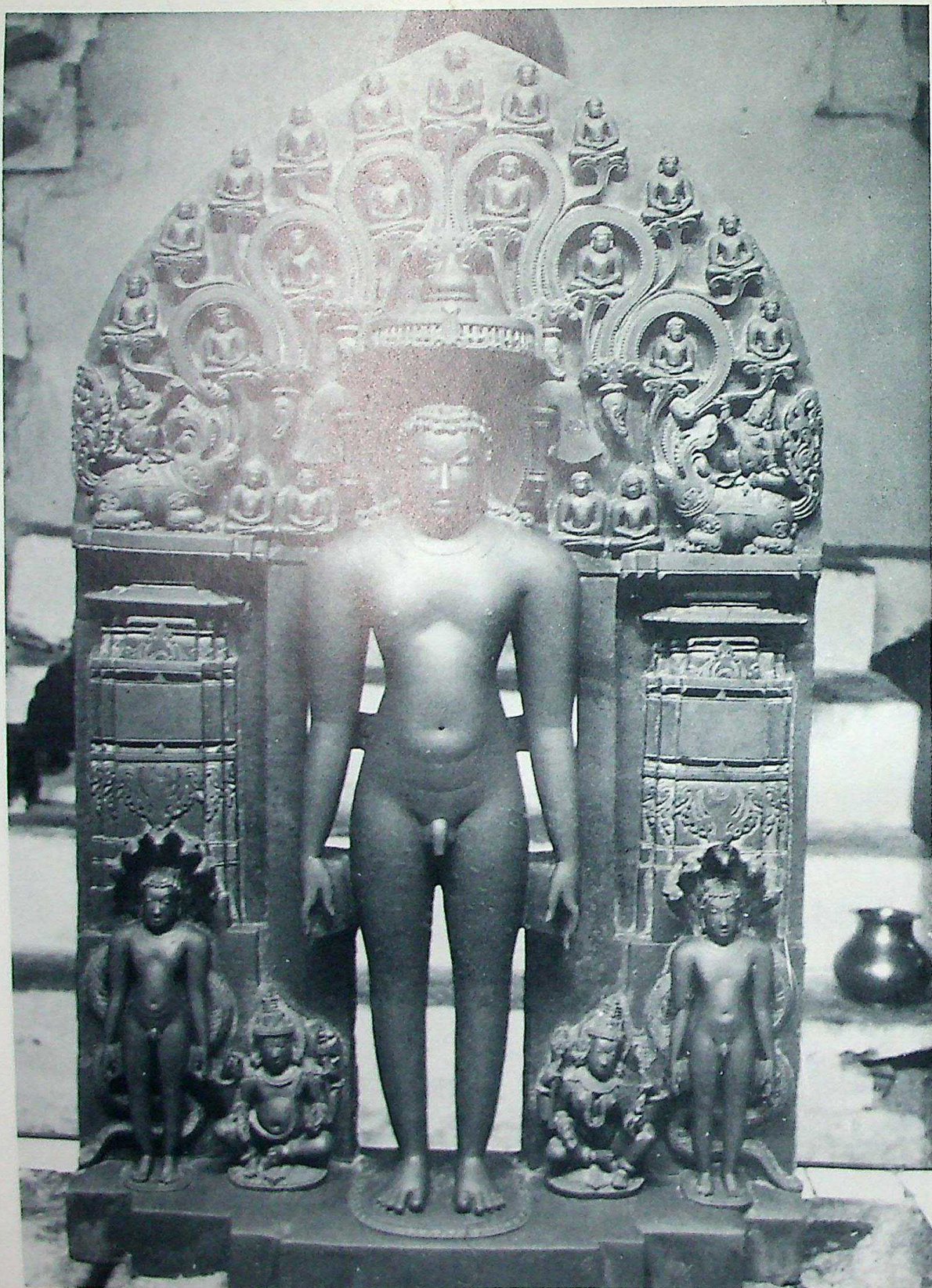
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17. Tirthaṅkara standing in *kāyotsarga* position, Western Chālukya, 11th century A.D., Ammaṇabhāvi, Karṇāṭaka.

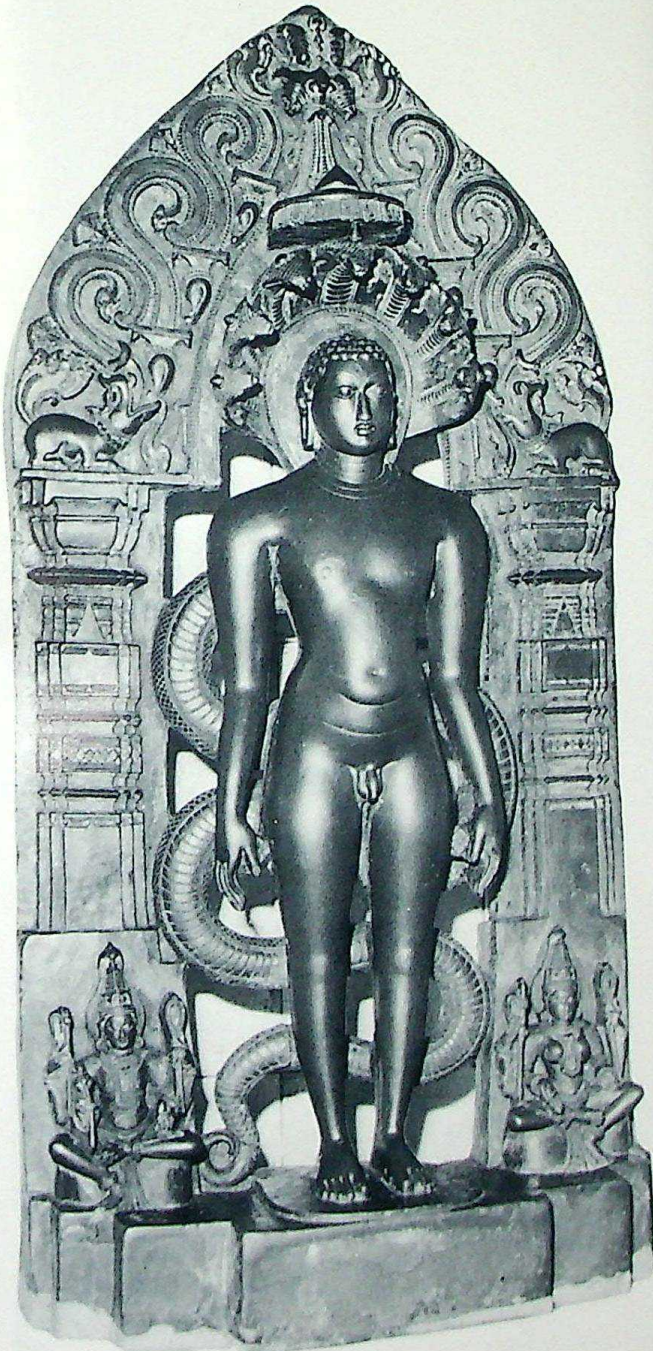
*This exquisite sculpture represents the best style of the period.*

18. Pārśvanātha, Western Chālukya, 11th-12th century A.D., Paṭṭankuḍi.

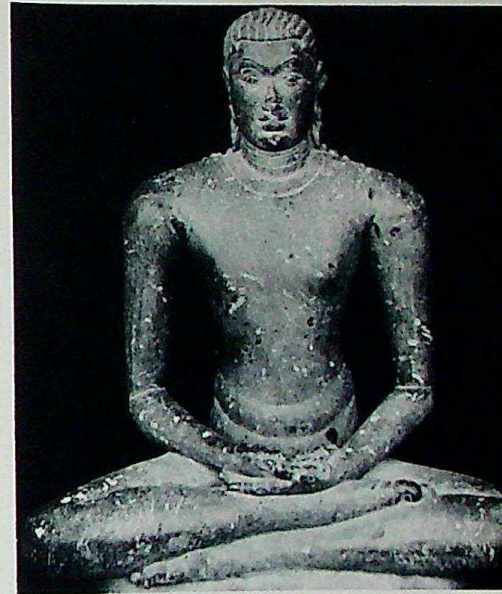
19. Ādinātha seated, Rāshtrakūṭa-Chālukya transition, c. 10th-11th century A.D., National Museum, New Delhi.

*Note the jaṭās which appear only in the case of Ādinātha. The slim figure is typical.*

20. Ādinātha seated, Chālukya, Talkād, Dhārwar, Karṇāṭaka.



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21. Vishnu with śrīvatsa mark on the chest, Pallava, 8th century A.D., Govt. Museum, Madras.

*This bronze is unique in clearly representing the form of the śrīvatsa mark of that date and to the right on the chest and not in the centre, a peculiarity in south*

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*India, particularly in Tamil Nādu, where the śrīvatsa does not occur on the chest of any Tīrthāṅkara.*

22. Vishnu with śrīvatsa mark similarly on the chest, Pallava, 8th century A.D., Govt. Museum, Madras.



the colours and lines flowed freely to reveal the utmost charm in the forms of men, animals and birds, flowers and foliage, diverse patterns and several creations of fancy in the murals, and the molten metal froze to reveal great masterpieces of metallic creation to spell out the character and taste of each particular century or dynasty, it was more in the spirit of an offering of the best of human creation in art and thought for the adoration of the divine. But today the same has become, in a different atmosphere of approach, a study of historical sequence of gradation in aesthetic perfection, ascent or descent in the plastic norms of perfection of presentation of a theme, each one in itself, to appreciate it independently from an artistic or scholarly approach, rather than from a purely ritualistic or religious bent of mind.

For the Jinas, the world is eternal, never having been created, which dispenses with a creator who creates. Nevertheless, there is a faith in the eternity of the soul that could rise to the highest celestial glory by right conduct, by right perception, and immaculate character. The Tīrthaṅkaras are masters of perfection, even the celestials subordinated to them. The Jaina pantheon which slowly developed around the twentyfour Tīrthaṅkaras is indeed very large. The Tīrthaṅkaras constitute the principal objects of worship. They are in order Ādinātha or Rishabhadeva as he is known, Ajitanātha, Sambhavanātha, Abhinandana, Sumatinātha, Padmaprabha, Supārśvanātha, Chandraprabha, Pushpadanta or Suvidhinātha, Śīṭalanātha, Śreyāmsanātha, Vāsupūjya, Vimalanātha, Anantanātha, Dharmanātha, Śāntinātha, Kunthunātha, Aranātha, Mallinātha, Munisuvrata, Naminātha, Nimi or Nimeśvara, Neminātha or Arishta-nemi, Pārśvanātha, and Vardhamāna also known as Mahāvīra, each with his own cognizance, respectively the bull, elephant, horse, monkey, wheel or curlew, red lotus, *svastika*, crescent moon, *makara*, *śrīvriksha*, rhinoceros, buffalo, boar, bear, thunderbolt, deer, goat, fish, water-pot, tortoise, blue lily, conch, serpent and lion. They have also their own attendant gods, Yakshas as they are known and goddesses, Yakshīs respectively from the first on, Gomukha and Chakreśvarī, Mahāyaksha and Rohiṇī, Trimukha and Prajñaptī, Yaksheśvara and Vajraśṛṅkhalā, Tumburu and Purushadattā, Kusuma and Manovegā or Manoguptī, Varanandin and Kālī, Śyāma or Vijaya and Jvālāmālīnī, Ajita and Mahākālī, Brahmā and Mānavī, Īśvara and Gaurī, Kumāra and Gāndhārī, Shaṇmukha and Vajroṭī, Pātāla and Anantamatī, Kinnara and Mānasī, Kimpurusha and Mahāmānasī, Gandharva and Vijayā, Kendra and Ajitā, Kubera and Aparājītā, Varuṇa and Bahurūpiṇī, Bhṛikuṭi and Chāmuṇḍī, Sarvāhṇa and Kūshmāṇḍinī, Dharaṇendra and Padmāvatī, Mātāṅga and Siddhāyinī. These are also known as *Śāsanadevatās*. There are legends associating them with these deified teachers. An elaborate description of colour, form, attributes, vehicles, etc. distinguish the Yakshas and Yakshīs. As the Hindu pantheon was found a rich source for drawing on for both the Buddhists and the Jinas, there is a great simulation of the attributes and the form in one form or the other in several of the forms in the Jaina pantheon. The Digambara version is best known and the most popular which is here given. As some of the Tīrthaṅkaras are more popular than the others, and occur mainly and repeatedly in sculpture and painting, their attributes and their Yakshas and Yakshīs dominate sculptural form and colour contour. The Tīrthaṅkaras are ever shown unclad either standing or seated. When standing they are described as in *kāyotsarga* position. The seated figures are in *padmāsana*. Except for the fringe of the robe seen diagonally against the chest of Buddha which covers his left shoulder, the Tīrthaṅkaras and the Buddhas in *padmāsana*

*Continued on page 27*



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23. Vishnu, rock-cut from the entrance of the Chandragupta cave, with *śrīvatsa* mark on the chest, Gupta, 4th century A.D., Vidiśā, Udayagiri, Madhya Pradesh.





24. Tīrthaṅkara's chest with *śrīvatsa* mark prominent on it, Kushāṇa, 2nd century A.D., Mathurā.

*Śrīvatsa mark is an important mahāpurusha-lakṣhaṇa on the chest.*

25. Close up of *dakṣiṇāvarta* dextral curls from Bāhubali's head, Western Gaṅga, 10th century A.D., Śravaṇabelāgola.

*These curls constitute a mahāpurusha-lakṣhaṇa.*



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are almost alike. The *dakṣiṇāvarta*, dextral curls of the *uṣṇīṣa* are also there for all the Tīrthaṅkaras except Ādinātha who wears long *jaṭās*. While the *śrīvatsa* mark is prominent centrally on the chest in the case of the Tīrthaṅkaras from the earliest times in the north, it is totally absent both in representations in Bengal and in south India. *Śrīvatsa* mark is prominent on the chest of Viṣṇu emphasising him as Puruṣottama with the *mahāpurusha-lakṣhaṇas*. This is very clear on the chest of Viṣṇu from the fourth century Chandragupta cave at Vidiśā. While it is prominent in the centre of the chest it is to the right on the chest of Pallava representations of Viṣṇu. It is a rare feature on the cloak-covered chest of Buddha for whom also the *mahāpurusha-lakṣhaṇas* are repeated; and it is observed in his case only in one early mural from Balawaste in Central Asia where his chest is bared. The *śrīvatsa* mark absent on Tīrthaṅkara chest in the Tamiḷ area occurs on some early figures from Karṇāṭaka.

Resembling the majestic description of Śiva as the very source of prosperity and yet unclad and as begger, the Tīrthaṅkara is similarly flanked by the principal treasures Śaṅkha-and Padmanidhi as seen in many sculptures from south India, is the source of prosperity but yet unaffected by it, and himself far away from it. He also subsists on alms, moving about silently expecting the offering of food like Śiva Bhikṣhātana-mūrti himself. In fact the very idea of Ādinātha or Rishabhadeva with his emblem, the bull and the *jaṭās* that are ever present without their removal as in the case of the other Tīrthaṅkaras is remarkably resembling the concept of Śiva himself. We have also to remember that according to the *Harivaṃśa* and the *Bhāgavata*, Rishabhadeva was a great emperor whose son Bharata was a just ruler after whom the country



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forming the empire of Bharata is named. The Jaina version also gives Bharata as the eldest son of Rishabha who was originally a monarch. It is Bharata's younger brother Bāhubali who, though coveting power fought his elder brother, quickly realised the ephemeral nature of the world, gave up the fight in spite of his might indicated by his name, and became a true ascetic so absorbed in penance, that ant-hills could grow around his legs and creepers entwine his body, snakes crawl up and insects creep, without his experiencing in the least any of these. There are several colossal representations of this great theme, a very popular one in the Deccan.

It is usual to represent the mother of the Tīrthāṅkaras having auspicious dreams. These dreams in fact indicate the future glory of the Tīrthāṅkaras. This is a common belief. We know that before Buddha was born, Māyā dreamt of the Bodhisattva entering her womb as a white elephant. This is prominently represented in sculpture. The dream of Māyā is famous in the medallion at Bhārhut, is a favourite in Amarāvati and Sāñchī and in all later Buddhist sculptures depicting the principal events of Buddha's life. The dream is a great event before the birth. Priyakāriṇī or Trisālā as she is also called, the queen of Siddhārtha, has fourteen or according to another account sixteen auspicious dreams. The elephant here enters not her womb but through her face. In the case of Marudevī the mother of Ādinātha, it is the bull that enters. Whether a bull or an elephant, the Indian significance of both the animals is *śreṣṭha* or the best indicating that a Tīrthāṅkara when born would be the highest. These dreams are favourite themes in the paintings of *Kalpasūtra* of the medieval Western Indian school. In Tirupparuttikkunṇam the dreams, the birth, the first bath and annointment for the child, the dance of Saudharmendra the same as Indra in joy is all specially noteworthy and shown. There is great stress on the omniscience or *kevala-jñāna* of the Tīrthāṅkara like the *samyag-bodhi* or *sambuddhi* of Buddha. The other characteristics of Tīrthāṅkaras are indeed most noteworthy. Just as the Hindu concept of Bhagavān is knowledge of creation, dissolution, the origin of beings and their finale, the highest *vidyā* or the *moksha-sādhana* and nescience, so also the completely enlightened *samyak-sambuddha* is Buddha and the similar *kevala-jñānin* is the Tīrthāṅkara. In his presence there can be no question of hatred, anger, jealousy and despicable thought, there being only great qualities like *maitrī*, universal friendship, a good feeling for all indicated by the opposites coming together like the tiger and the deer, the snake and the mongoose, and so on. As in the presence of Dakṣiṇāmūrti, Naranārāyaṇa and the *ṛishis*, so in the case of Buddha or a Tīrthāṅkara or an ascetic like Bāhubali, the Jaina *siddhas* themselves, sculptural representations show the highest feeling of *maitrī*. The sky is ever clear for them, the trees bear fruit and bloom with flowers whatever the season, lotuses spring up to support their feet as they walk, the breeze blows pleasant and fragrant, the earth is cool and sweet-scented and there is supreme joy ever present experienced in their presence. The *dharmachakra* moves in front of them, a concept we get also in the case of the most righteous emperor that was Buddha himself in one of his former births as Māndhātā, and more than all, the eight honours, *prātihāryas* and the auspicious symbols, the *ashṭamaṅgalas* ever accompany the Tīrthāṅkaras.

The *ashṭamaṅgalas* are eight auspicious emblems and the famous *āyāgapaṭṭa* of the first century A.D. of the Kushāṇa school from Mathurā is famous. This being universal for the Jains they are repeated everywhere. In the South in Koṇḍapur in the Andhra-Karṇāṭaka region, an early mould of the Sātavāhana period points to its use for preparing



26. Ant-hills grown over the legs and creepers entwining the thighs of Bāhubali in penance, Vijayanagara, 14th century A.D., Kārkala, Kārṇāṭaka.

27. Close up of above showing snakes peeping through ant-hills grown over the feet of Bāhubali.



26



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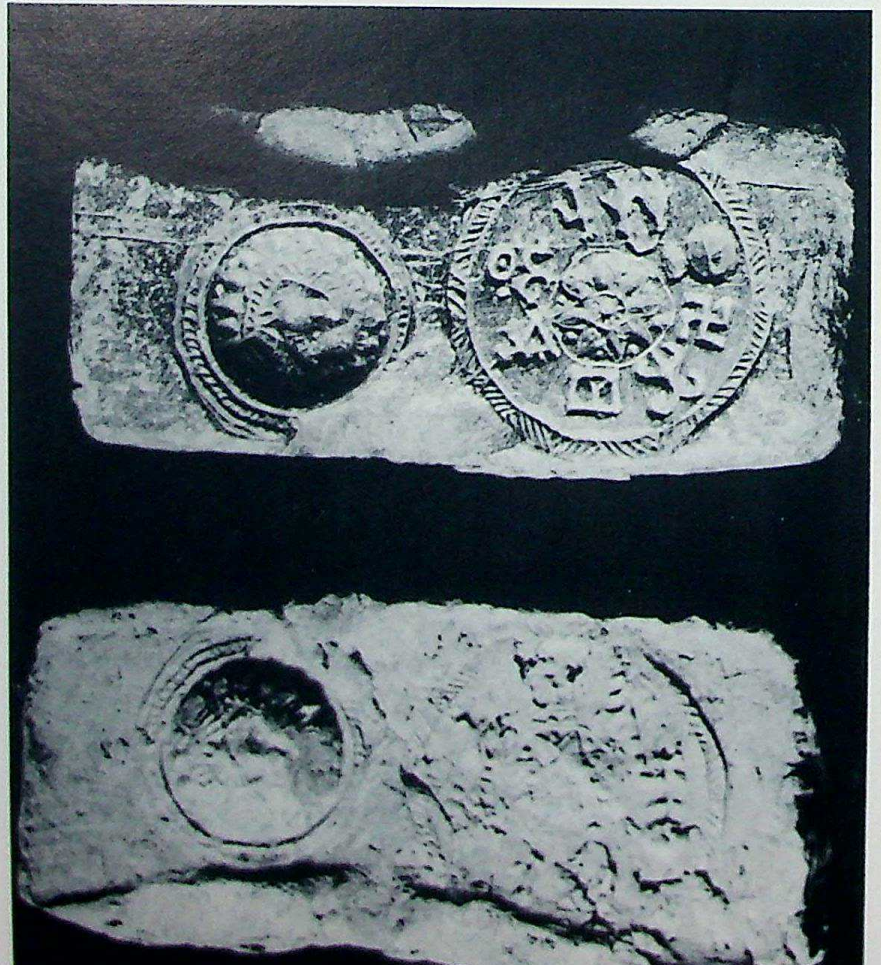
## PANORAMA OF JAIN ART

hundreds of mementos in clay to be carried by pilgrims and devotees after visiting spots rendered sacred by famous temples or representations of Jinas. The auspicious symbols are usually the symbols *svastika*, *śrīvatsa*, *nandyāvarta*, pair of fish, the mirror, the throne of fortune, banner, *chaurīs*. Sometimes it varies by the omission of some and the inclusion of others like for instance *pūrṇakumbha*, a powder box, umbrella. The eight *prātihāryas* are equally important and these sometimes overlap some of the *aṣṭamaṅgalas*. These eight are the heavenly tree, the divine rain of flowers, the celestial music, *chaurīs*, throne, aureole, the sound of the drum, the umbrellas. The *Śāsanadevatās* or the governing deities are the Yakshīs and Yakshas, a pair for each Tīrthaṅkara. It is interesting to compare the *aṣṭamaṅgalas* from Koṇḍapur in the South of 2000 years ago with a Kushāṇa *āyāgapaṭṭa* from Mathurā to show the popularity and significance of the eight auspicious objects.

Again the importance of the omniscience of the *kevalajñāna* attained by the Tīrthaṅkara is such that all the *devas* realising the importance of such a great event, and the humans, celestials and even animals, desirous of listening to his discourse as he preaches *dharma* to the world create through celestial artisans the celestial pavilion called the *samavasaraṇa*. It is so important that the theme has been availed of for depiction ever so often in Jaina art.

Nandiśvara is another pyramidal or conical *vimāna* shrine in stone or metal to represent the Tīrthaṅkaras facing the directions in several tiers each enshrined as they should be in the pleasant continent composition of

Continued on page 38

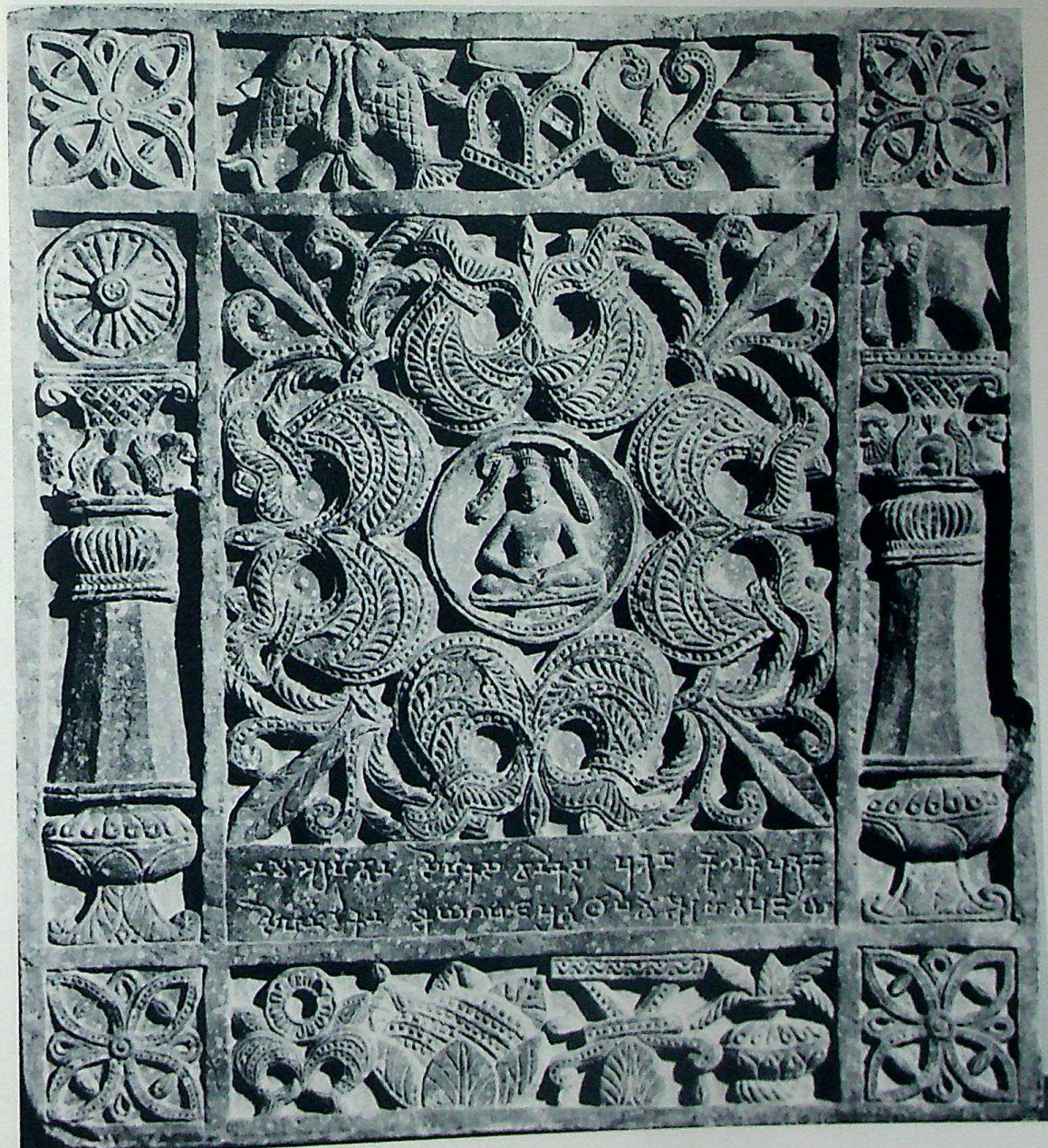


28. Mould of *aṣṭamaṅgala* along with *aṣṭamaṅgala* clay sealing, Sātavāhana, 1st-2nd century A.D., Koṇḍapur, Andhra Pradesh.



29. *Āyāgapatta* with  
*asṭamaṅga*lā, Kushāṇa,  
1st century A.D., Mathurā,  
National Museum, New  
Delhi.

*The eight auspicious  
symbols are famous.*





## PANORAMA OF JAIN ART

30. Māra's attack,  
Vākāṭaka, 5th century  
A.D., Ajaṇṭā.

*An extraordinary effective sculpture continuing the earlier tradition of Nāgārjunakoṇḍa and Ghaṇṭasāla, of the approach of Māra on his elephant Girimekala triumphantly and retreating on the other side shamefacedly. Māra is somehow slightly softened to come nearer the Brāhmaṇical concept of Madana, the sugarcane-armed sweet and beautiful one with his alluring daughters, māra-vadhūs, while in the Jaina version of Kamathā's attack Kamathā is rigid and the very picture of fury and evil.*



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31. Muchilinda protecting  
Buddha with his coils  
entwining the master and  
the hoods canopying his  
head, Ikshvāku, 2nd-3rd  
century A.D., Nāgārjuna-  
koṇḍa, Āndhra Pradesh.

*The Muchilinda incident is a favourite in Amarāvati, Nāgārjunakoṇḍa and has travelled to South-East Asia to become a greater favourite as in examples from Cambodia.*





32. Śrī Lakshmi on the reverse of the Elephant Rider gold coin of Kumāragupta, Gupta, 5th century A.D.

*This is important to illustrate Lakshmi as the source of all wealth and the principal nidhis ever in attendance on her.*

33. Kamātha's attack, Pallava, 8th century A.D., Tirakkol, North Arcot district, Tamil Nāḍu.

*This is one of the effective early rock-cut Jaina carvings from the South.*



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PANORAMA OF JAIN ART





34. Muchilinda protecting Buddha with the coils, entwining the Master and the hoods canopying his head, 11th century A.D., Cambodia.

*This is an excellent example in metal from the Cleveland Museum, USA.*

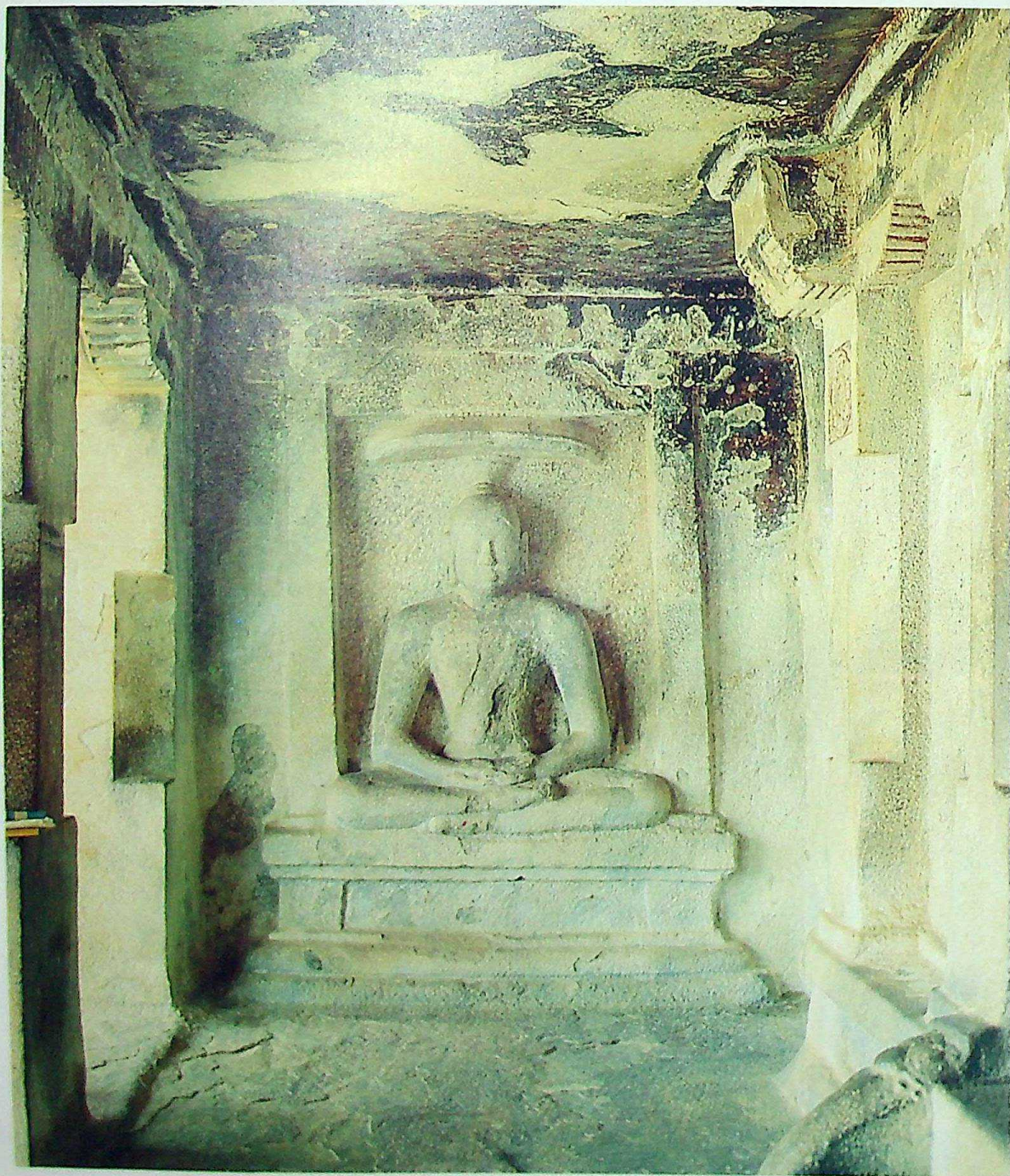
35. Inscribed *āyāgapatta*, Kushāṇa, 1st century A.D. Mathurā Museum.

*The famous plaque of Loṇaśobhikā with carving of stūpa and inscription mentioning the donor and the donation.*





36. Seated Tīrthaṅkara  
facing Pārśvanātha from  
the other end of the  
verandah of the cave.  
Pallava, 7th century A.D.,  
Sittannavāśal,  
Tiruchirāpaḷḷi district.





37. Nāgarāja protecting Pārśvanātha with his hoods, Dharanendra and Padmavati flanking as attendants, Pāṇḍya, 8th century A.D., Kaḷugumalai, Tirunelveli district.

*This is one of the finest examples of an aesthetic version of the theme in a large imposing rock-cut panel chiselled on a boulder.*

38 & 39. Kamaṭha's attack, a Gupta version of the 5th century A.D., from Bihār, now in the Indian Museum, Calcutta.

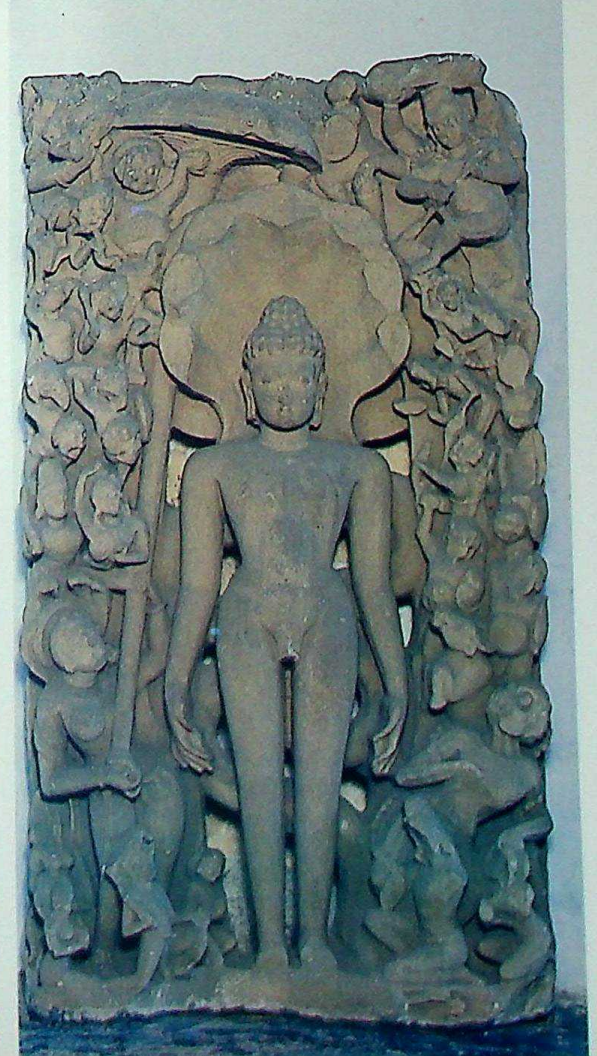
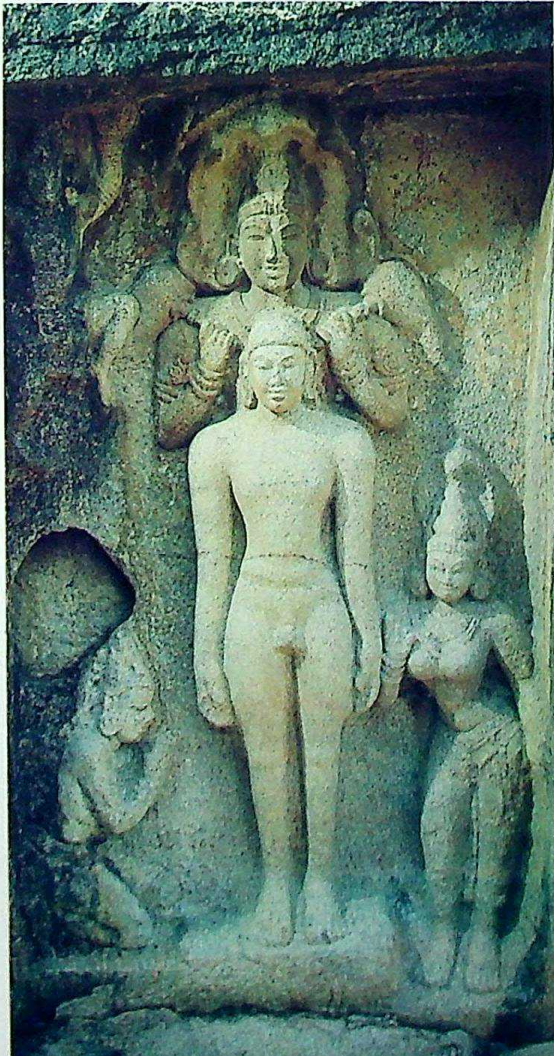
*This is one of the finest examples of the theme in sculpture.*



37

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## PANORAMA OF JAIN ART



temples, jewelled couches, *stūpas* and *chaityas* with Jinas worshipped all around. Such representations are a favourite for worship like *chaturvīmśa-tikās* or the twentyfour Tirthankaras brought together in one panel with importance given to the main one which may be any one Tirthankara, usually Pārśvanātha, Ādinātha or Mahāvīra. Jain iconography is indeed most interesting and elaborate.

The most frequent representations of the Tirthankaras are Ādinātha, Pārśvanātha, Supārśvanātha, Mahāvīra, Śāntinātha, Neminātha. The attack by Kamaṭha with his dreadful hordes to dissuade the Tirthankara in his determination for renunciation as an ascetic, corresponding exactly to the *Māradharshaṇa* or the beguilement of Māra to wean away Buddha from his firm resolve to attain enlightenment under the Bodhi tree, is a very popular theme. One of the finest representations from south India of this theme is from Tirakkol in North Arcot district, an impressive carving on a large boulder. It is interesting to recall in this connection the famous Gupta version of Kamaṭha's attack from the Indian Museum, Calcutta. The sculpture has to be assigned to the Pallava period and is a magnificent one with this difference between the attack in the Buddhist and Jaina version, that in the former the Master is seated while in the latter he is standing, in addition to the snake with his curls zigzagging up behind him with the large broad hoods spread over his head to protect him, not unlike Muchilinda that came to the rescue of Buddha from the storm soon after his enlightenment. The most artistic version of Padmāvatī raising the umbrella, Dharaṇendra offering his obeisance to him, the snake hoods adorning the Nāgarāja himself in theri-anthropomorphic form standing in almost Viśvarūpa proportions immediately behind the Master and protecting him with great ardour, is easily to be accepted as seen in the early Pāṇḍyan masterpiece from Kaḷugumalai.

The most ancient vestiges of Jaina culture in south India are of about the second century B.C. and are mostly natural caverns and caves in the extreme South in different districts like Rāmanāthapuram, Tiruchirāpaḷlī, Tirunelveli and others, and are from Ānamalai, Arachallevī, Āykuḍī, Kaḷugumalai, Karuṅgalakkuḍī, Kiḍaripaṭṭī, Kīlavaḷavu, Koṅgāpulan-kuḷam, Kunnakudī, Māmaṇḍūr, Mankalam, Margalvalai, Meṭṭupaṭṭī, Muttupaṭṭī, Pugalūr, Sittannavāśal, Tiruchirāpaḷlī, Tirupparankuṇṇam, Vāvichaiyūr and Vikkiramāṅgalam. There are several improvised rock-cut beds for the monks with slightly raised pillows for supporting the head of the slumbering monk. Such donations magnanimously made by lay followers are mentioned in short but significant early Brāhmī inscriptions. We have for instance one from Sittannavāśal that runs, *eruminātu kumuṭhu ūr piranta kāvuṭi itena ku chiṭupochila iḷayar cheytā atiṭānam*, meaning 'Chitupoil Iḷayer made this *adhishṭhānam* for Kāvuḍi Iten who was born at Kumaṭṭūr, a village in Erumināḍu. These inscriptions for a long time proved an enigma, as they are in Brāhmī letters, being not in Prakṛit as usually, and in a language least thought of in the context of this script, in Tamil, and with the semivowel affixes for consonants being independently given as fullfledged vowels along with the consonants themselves unlike in contemporary Aśokan inscriptions. Identification was baffled for quite a long time till K.V. Subrahmanya Iyer could decipher these interesting inscriptions.

40. Tamil inscription in early Brāhmī letters, 2nd century B.C., mentioning the donation of a rock-cut bed for a monk. Sittannavāśal, Saṅgam age, Tiruchirāpaḷlī district, Tamil Nāḍu.

41. Tirthankara, Mauryan, 3rd century B.C., Lohānipur, Patnā Museum.

This is a rare early example with the pleasant Mauryan polish present on the stone and aesthetically of a very high order. It is an example of the court art of the Mauryas.

○ L B I C t P P E I U S L R F d C . 7 L t  
P L T P U . U S W I B W R X K C H L B



At this stage, though Buddha was never represented in anthropomorphic form, we have instances of the Tīrthāṅkara being shown so, as in the famous elegantly carved and polished undoubtedly Mauryan examples from Lohānīpur. It is no wonder, however that sculptures of such an early date have been found only very rarely anywhere in India and none in the South. Early sculptural representation of the Tīrthāṅkara of the Kushāṇa period however abounds in north India, along with depictions of Jaina *stūpas* as we have in the famous carving of the *stūpa* plaque of Loṇaśobhikā giving a visual picture of a typical Jaina *stūpa* of the first century A.D. There are no such monuments in the South. The earliest here go back only to the seventh-eighth century A.D. These are either Pallava or Pāṇḍya.

Though there are some early Jaina vestiges in the Chera country they are very few and far between. In fact, they abound only in the other two areas of the Pāṇḍyas and the Pallavas.

Sittannavāśal is no doubt the most well known cave temple in south India where, in addition to sculpture, painting has also been found and of fine quality. As we know that Mahendravarman I was a Jaina before his conversion to Śaivism by Tirunāvukkaraśu, and as actually he even exclaims in joy in the cave at Maṇḍagaṇṇaṭṭu that he experimented carving out temples in the rock completely avoiding brick, timber, metal and stucco, it is he who had started the cave at Sittannavāśal; and it was further embellished by the Pāṇḍya at a slightly later date. In the area around the capital of Mahendravarman, both in Chingleput and in North and South Arcot districts, there are several Jain vestiges.

The rock-carvings at Tirakkol in North Arcot district and in the cave at Ārmāmalaī are again of Pallava workmanship. While at Tirakkol a whole interesting episode from the life of Pārśvanātha is graphically portrayed, in the Sittannavāśal cave the sculptural work which is very early Pallava of the time of Mahendravarman, indicates the beginning of massive and somewhat stiff early type of representation of seated figures of the

*Continued on page 42*



42. View of a very important cave of Mahendravarman, Pallava, 7th century A.D., Maṇḍagaṇṇaṭṭu, South Arcot district.

*This gives an inscription mentioning the experimentation by the curious-minded king of cutting into the rock to create cave temples in south India.*

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43. Pārśvanātha seated  
from the sidewall of the  
front verandah of cave,  
Pallava, 7th century A.D.,  
Sittannavāśal,  
Tiruchirāpaḷḷi district.

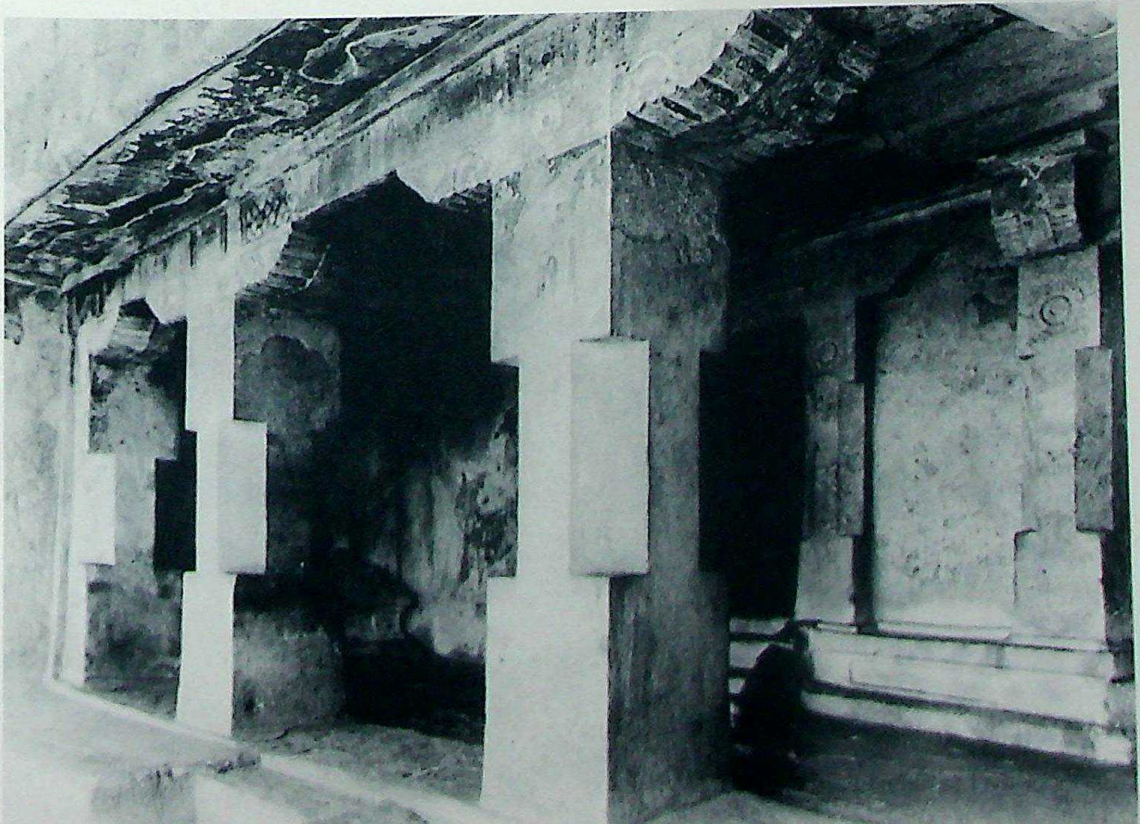






44. The attack of Kamaṭha and other scenes, carving on boulder, Pallava, 8th century A.D., Tirakkol, North Arcot district, Tamil Nāḍu.

45. View of the cave temple, Pallava, 7th century A.D., Sittannavāśal.







46. Close up of Yakshī Ambikā only, Pallava-Chōla transition, 9th century A.D., Melsittāmūr, South Ārcot district, Tamil Nāḍu.

Tirthankaras. The cave itself is early Mahendravarman type with massive tripartite cubical pillars with simple lotus medallion ornamentation on the top cubical portion, the central part cut octagonally. The pillars and two pilasters are prominent on the facade with a *mandapa* or verandah leading on to the shrine cell with niches on the main wall as also in the side walls of the verandah on either side to enshrine Tirthankaras. The corbels of the pillar capitals are rounded and fluted with a central band. The rock-cut steps leading up to the cave itself and to the doorway of the shrine are all typical. This is the earliest form of temple architecture, Brāhmaṇical or Jaina, in south India, the principles of construction being the same.

From Deviyāgaram in South Ārcot hails a remarkable large carving of Mahāvīra seated under the tree canopied by triple umbrella and flanked by attendants remarkably recalling in style and spirit the details that mark the Nāgapaṭṭiṇa Buddha image in metal. The mode of representation of the tree, parasol, and attendants behind the back-rest is strikingly similar.

The rock-cut carving at Melsittāmūr in South Ārcot district include a group of two majestic panels side by side, one of Tirthankara Pārśvanātha adored by Dharanendra to the right and attended by Yakshī Padmāvatī to the left, the other of Bāhubali with his two sisters on either side, creepers climbing and entwining his legs as usual and in this case a pair of cobras so balanced as to be issuing from either side, their hoods gracefully lifted up. This should be assigned to about the ninth century, the end of the Pallava and the commencement of the Chōla, a transition, and therefore retaining to a great extent the charm of Pallava features which are evident in the earliest Chōla sculptures as well.

Yakshī Ambikā standing to the left of the seated Tirthankara Mallinātha is in the characteristic pose that has been chosen as one of classic elegance by a succession of sculptors and painters starting in about 150 A.D. by a Sātavāhana sculptor of the rail period at Amarāvati, again at Nāgārjunakoṇḍa, repeated in a Vākāṭaka painting at Ajaṇṭā of the fifth century A.D., appearing at Ellora, again repeated here in about the ninth century A.D. and continued in the same beautiful and charming manner in one of the two nymphs near the entrance of the *garbhagriha*, where at the edge of the *mandapa* in the Kampahareśvara temple at Tribhuvanam, it is again one of the masterpieces of late Chōla art.

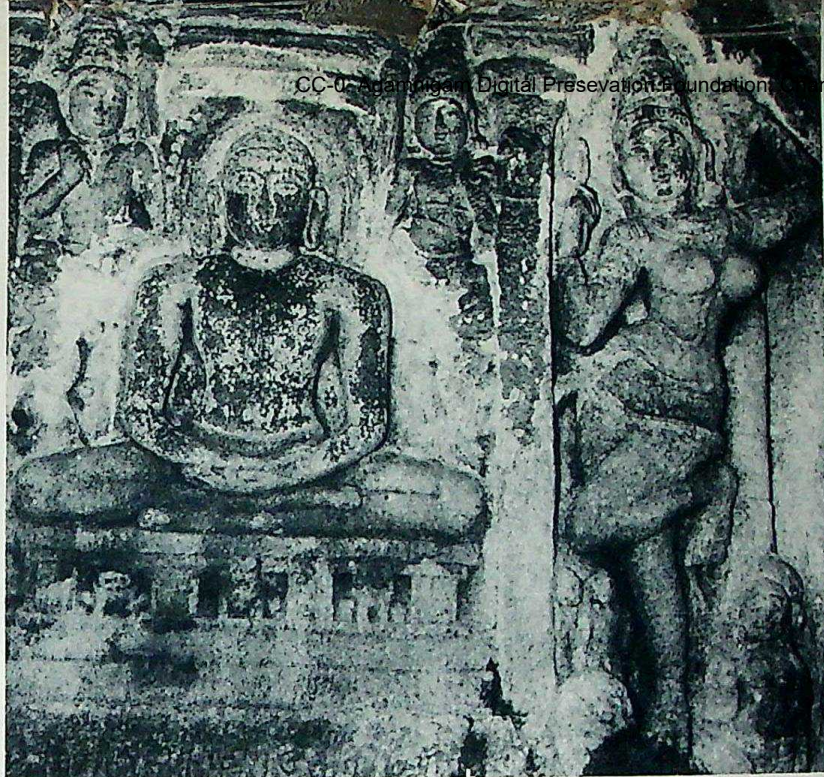
Another group of rock-cut sculptures is from Vaḷḷimalai, where Tirthankaras standing, with adoring Vidyādhara above on either side, or seated on the throne, with *chaurī*-bearers flanking, as well as Yakshas and Yakshīs, is a theme repeated, in addition to independent representations of deities of the pantheon like Śrutadevī.

Here is a large rock-cut panel with the central figure of standing Pārśvanātha, snakehoods sheltering his head, the triple umbrella, *makara-toraṇa* in four arches above and a pair of Vidyādhara holding garland offerings in great devotion, and seated figures of four Tirthankaras, two on either side arranged one above the other as a large single composition. An equally large rock-cut panel is of a seated Tirthankara, Vardhamāna with *chaurī*-bearers flanking his seat-back, and Vidyādhara and other celestials above in adoration, carved in great detail and elegance, with an exceedingly fine seated Ambikā under the mango tree, her child on her lion, carved in a niche, in the elegance of eighth-ninth century style.

Very interesting indeed are other groups of later sculptures, also rock-cut, seated and attended each by a pair of *chaurī*-bearers, with a group of two Tirthankaras. Mātāṅga Yaksha riding elephant at the extreme right and Ambikā with her lion at her foot at the extreme left.

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✓47. Yakshī Ambikā standing to the left of Tīrthāṅkara, Pallava-Chōḷa transition, 9th century A.D., Melsittāmūr, South Arcot district, Tamiḷ Nāḍu.

48. 48A. Pārśvanātha attended by Dharaṇendra and Padmāvatī as well as Bāhubali flanked by his sisters, Pallava-Chōḷa transition, 8th-9th century A.D., Melsittāmūr, South Arcot district, Tamiḷ Nāḍu.

*A complete view of both panels giving all the details.*

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48 A.







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49. Carving of a standing nymph in identical pose, Ikshvāku, 2nd-3rd century A.D., Nāgārjunakoṇḍa, Āndhra Pradesh.

*This as well as the subsequent ones are to show the persistence of a tradition of artistic excellence in stance contour, pose and emotion.*

50. Nymph or tree sprite standing in identical pose, Chola, 13th century A.D., Kampahareśvara temple, Tribhuvanam, Thanjavur district.

51. Carving showing a nymph in identical pose, Rāshtrakūṭa, 8th century A.D., Lañkeśvara cave, Ellora, Mahārāshtra.

52. Painting showing goddess in identical pose, Pallava, 8th century A.D., Pānamalai, South Arcot district, Tamiḻ Nāḍu.

53. Close up of the above painting showing goddess in identical pose, Pallava, 8th century A.D., Pānamalai, South Arcot district, Tamiḻ Nāḍu.







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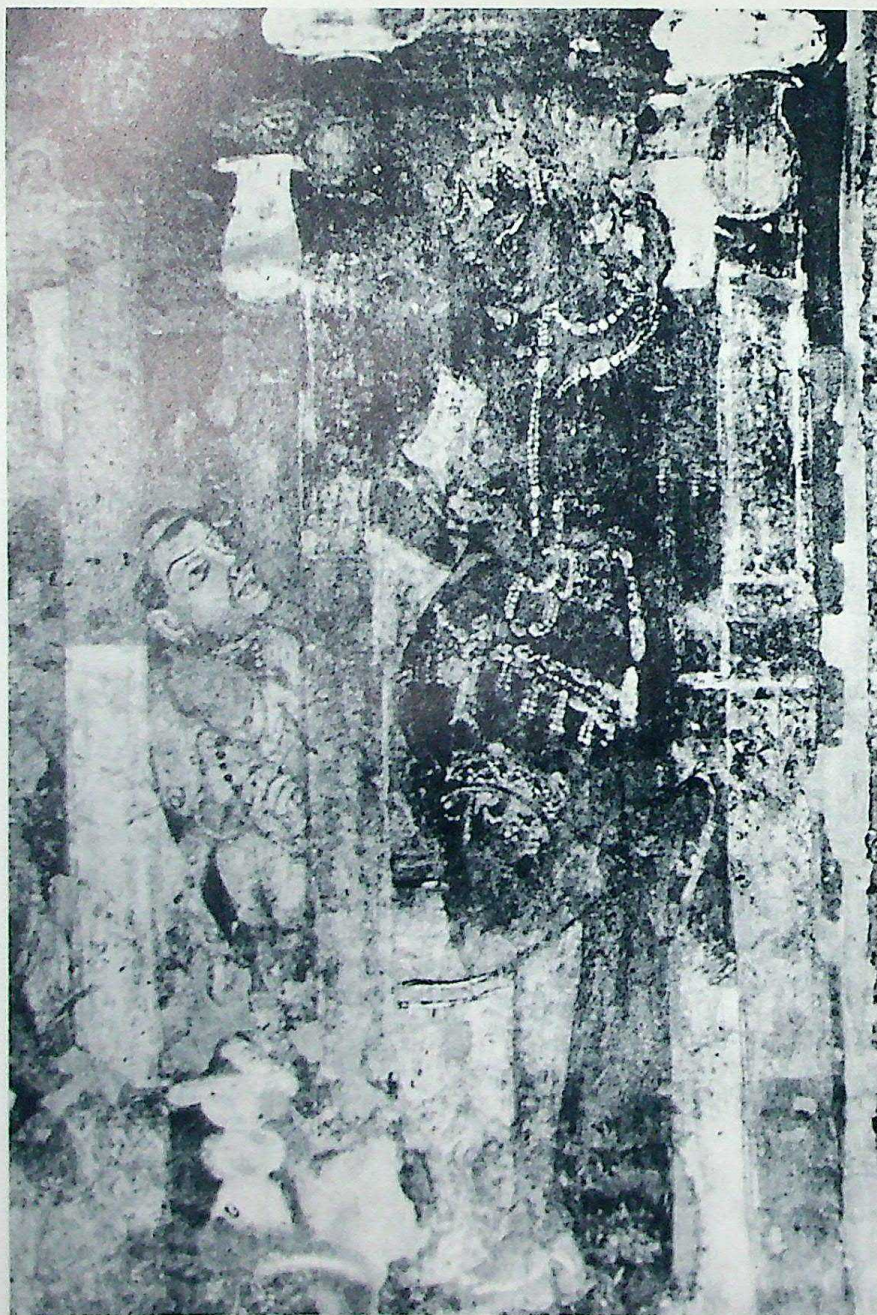


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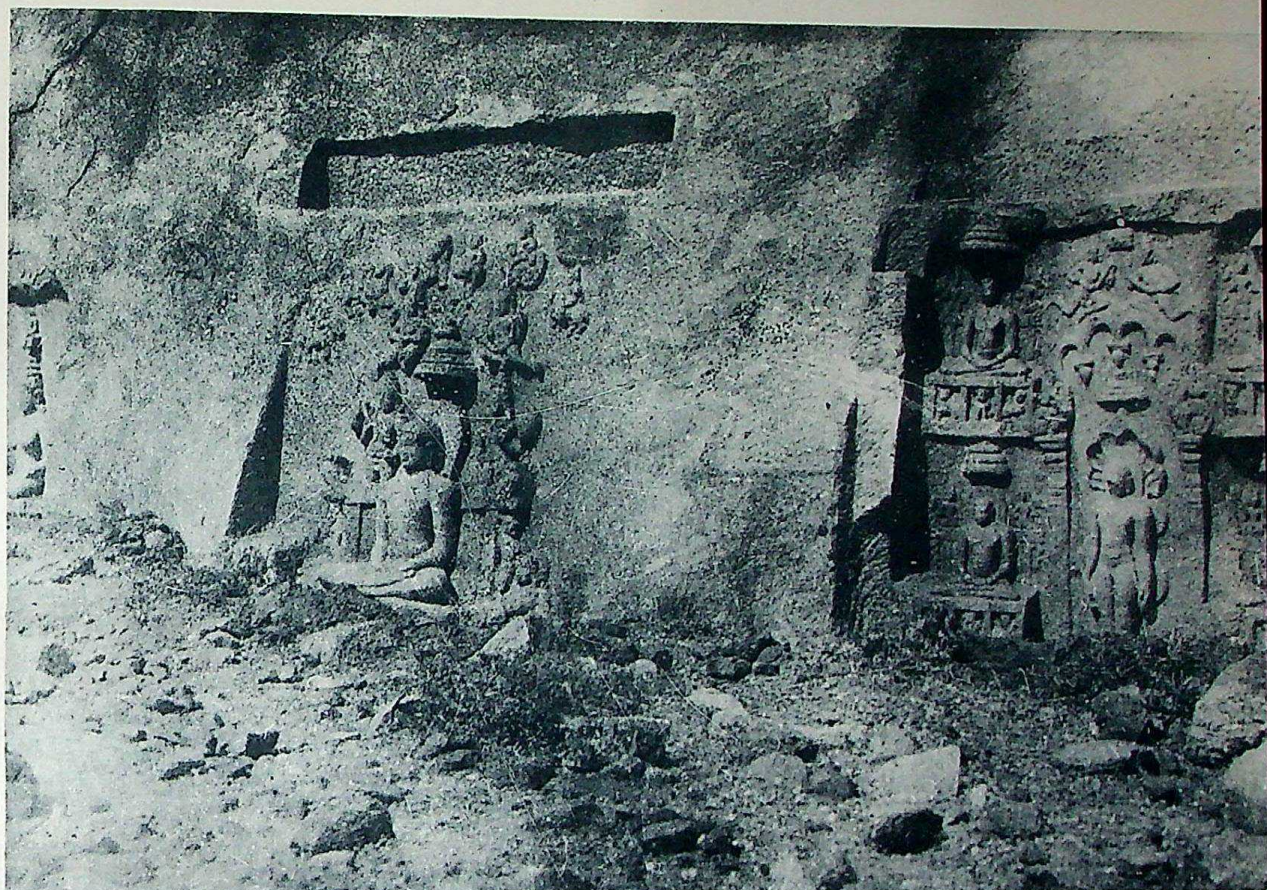


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54. Painting showing princess in identical pose, Vākātaka, 5th century A.D., Ajanṭā, Mahārāshṭra.







55. View of Vallimalai showing the Tirthankara standing with adoring Vidyādhara above and seated with *chauri*-bearers flanking along with Yaksha and Yakshī, Chola, 9th-10th century A.D.

56. Row of Tirthankaras seated with inscription, 9th-10th century A.D., Chola, Vallimalai, Chittoor district, Andhra Pradesh.



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indicate importance given here to Mahāvīra. There are repeatedly given seated versions of Pārśvanātha as well as of Mātāṅga Yaksha on elephant. A large independent carving here should be of Śrutadevī seated holding the goad and noose in her upper hand and a book in her lower left, her lower right beckoning the devotee to be unafraid. As there are associations of the Western Gaṅga king Rājamalla here according to epigraphical evidence, there is naturally somewhat of an admixture of Gaṅga workmanship which is rather heavy and less aesthetic than late Pallava. This is easily observed in the famous memorial carving of the same date representing the passing away of the Western Gaṅga king Nītimārga.

At Śirukkadambūr in South Ārcot district is a large boulder, with an interesting series of all the twentyfour Tīrthāṅkaras cut into it in two rows, with the triple umbrella above and pair of *chaurīs* crossed flanking each, with an early inscription mentioning the *nishīdhis* of the Jaina saints Chandiranandin and Ilayapadaran by *sallekhanā* fasting. A panel of a standing Tīrthāṅkara with a halo encircled by flames, a pair of flywhisks and the triple umbrella, a countenance so comely and body chiselled to perfection, is also a noteworthy carving on the boulder.

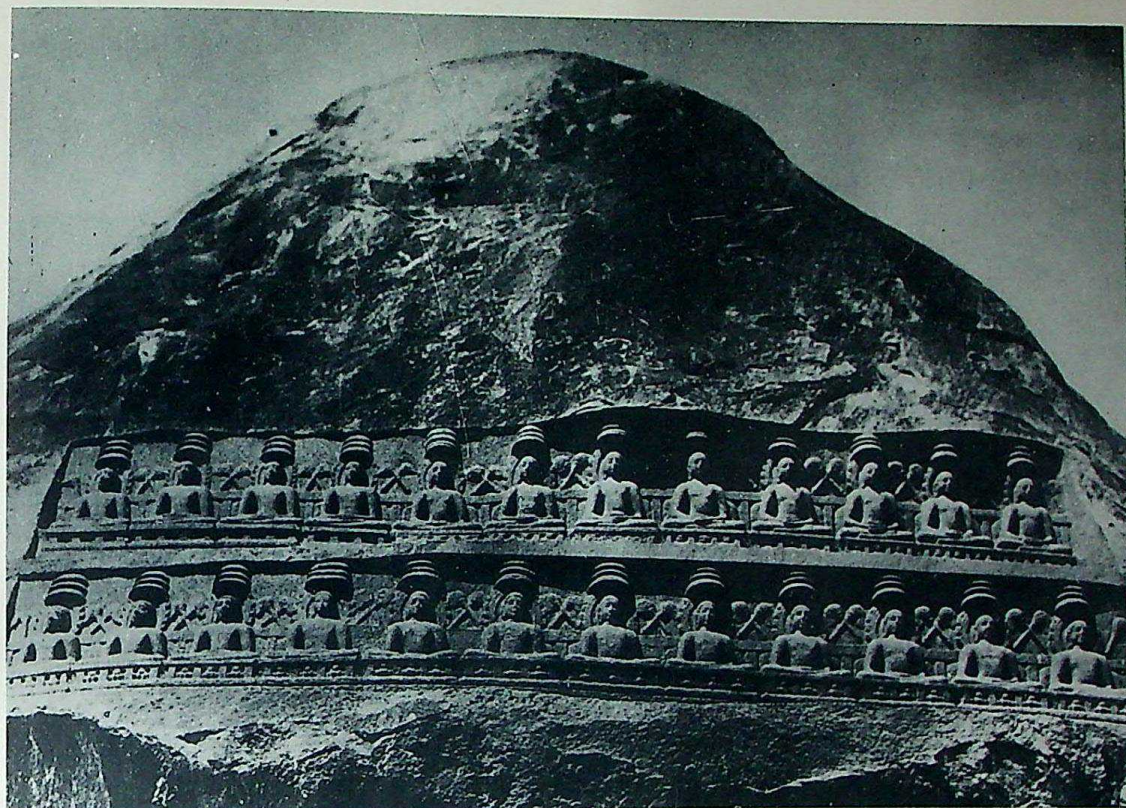
On a huge boulder of what is known as Pañchapāṇḍavarmalai at Kīlaiyūr-Kīlaṇḍavu there are rock-cut Jaina sculptures illustrating the Tīrthāṅkara with Yakshīs. In Uttamapālayam, there are rows of Tīrthāṅkaras beginning with Ādinātha. Close to the Aivarmalai natural cavern are again carvings of Jaina Tīrthāṅkaras and Yakshīs. The last of the Pāṇḍya kings, Varaguṇavarman, who was defeated by the Pallava king Aparājita, had made an endowment to Pārśvanātha carved at this place. The inscription of 970 A.D. here is thus very interesting.

Sittannavāśal is only one of the many important places in Tiruchirāpaḷlī district. From Melūr there is a sculpture of seated Tīrthāṅkara with the attendants and Vidyādharas above, a halo of flames around the head, the triple-umbrella and the foliage of the tree forming a canopy as it were above. From Kannanguḍī there is a seated Tīrthāṅkara with almost the same grace, though a little later in date, about the eleventh century. A simpler and an earlier sculpture of seated Tīrthāṅkara with only three umbrellas immediately above the head is from Mosakkuḍī. Annavāśal has given some Jaina carvings, one of them an important one, unfortunately with the head missing.

Chettipatti has yielded a number of very lovely early Choḷa Jaina carvings all recovered from Vattikovil mound. A seated Tīrthāṅkara with the *chaurī*-bearers on either side, an aureole of flames immediately behind the head, a row of triple umbrellas above, and a conventionalised representation of the tree with its foliage in a pattern of creepers flowing out all around to form a series of circles as bights for figures enshrining them is an interesting one. There are other carvings of seated Tīrthāṅkaras, large standing Tīrthāṅkara of exquisite beauty and several Yaksha attendants very respectfully seated as they would in attendance on the Tīrthāṅkaras on either side. There are three of them individually carved, all of them probably forming part of decoration of the temple wall now ruined and surviving only in these fragments, though originally the Tīrthāṅkaras should have been enshrined in niches and flanked by attendant figures on the main surface. The sculptor's skill is easily judged from a separate carving, the lion of Ambikā, a simple theme so beautifully executed. All these should be assigned to about the ninth-tenth century A.D. and can compare with the most beautiful contemporary carvings of any school from anywhere in the country.

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57. Series of twenty-four Tirthankaras on large boulder, Chola, Sirukkadambūr.

58. Tirthankara, probably Pārśvanātha, Chola, Kīlaiyur-Kīlavalavu.





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59. View of Jaina images lying scattered in the debris of the derelict temple, Chola, 9th-10th century A.D., Chettipatti.

60. Full view of Tirthankara standing, Chola, Sirukkadambur.







61. Head of Pārśvanātha, Chola, 9th-10th century A.D., Chettipatti.

*It is an exquisite piece illustrating the best tradition of early Chola workmanship.*

62. Tirthankara, Chola, 11th century A.D., Kananguḍi, Tiruchirāpaḷli.

63. Seated Tirthankara without attendants, Chola, 9th-10th century A.D., Chettipatti.

*This and all the other rows from Chettipatti are excellent examples of Chola work.*

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63







64



64 A



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64 B



64 C



64. Seated figure of an attendant, Chola, 9th-10th century A.D., Chettipatti.

64A. Seated figure of an attendant, Chola, 9th/10th century A.D., Chettipatti.

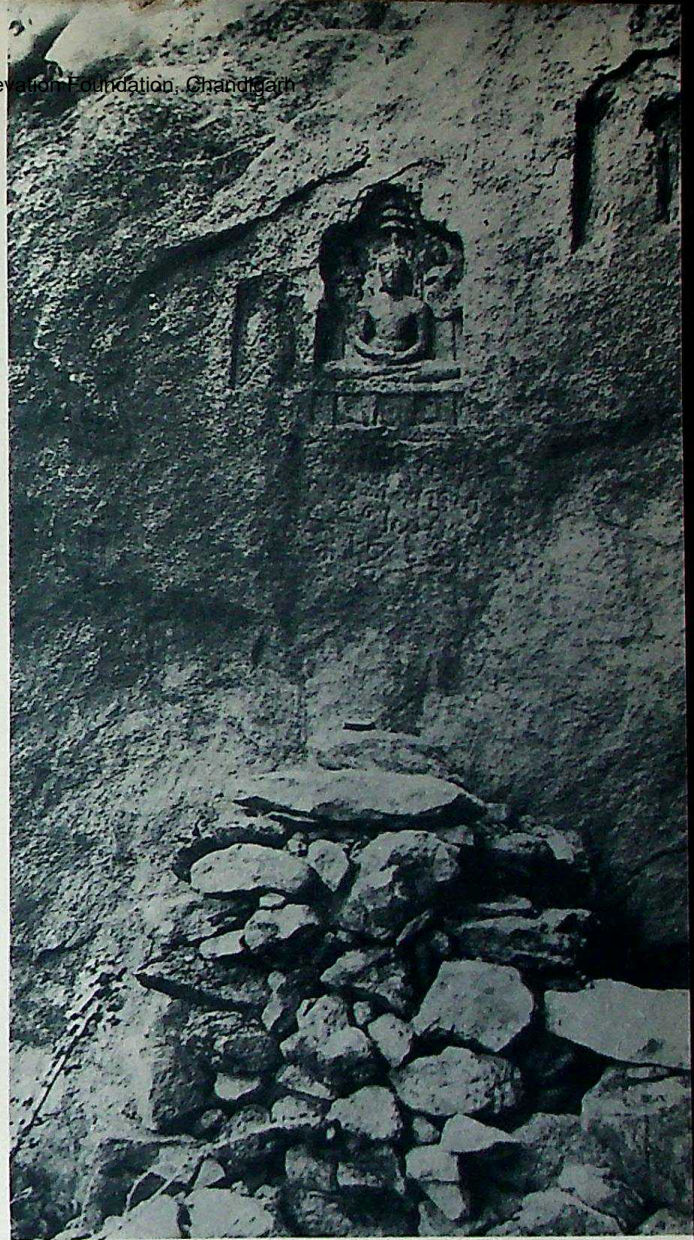
64B. Seated figure of an attendant, Chola, 9th-10th century A.D., Chettipatti.

64C. Seated figure of an attendant, Chola, 9th-10th century A.D., Chettipatti.

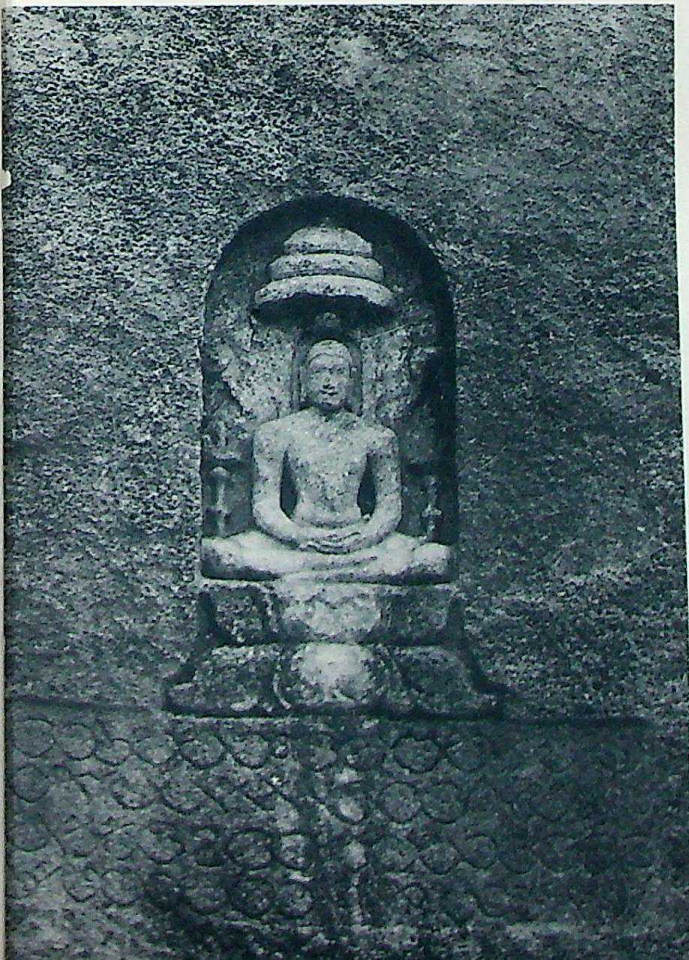
65. Tirthankara seated with *chauri*-bearers, rock-cut figure, from near Pudukkottai, Chola, 9th-10th century A.D.

66. Seated Tirthankara with aureole, lit by flames and triple umbrella above, Pandyas, 8th-9th century A.D., Arittapatti.

*Apart from the flames for the aureole, the pair of lamps on either side suggests auspiciousness.*



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In Malaiyaḍikkurichi in what is known as Pechchipallam there is a row of Jaina sculptures including one of Supārśvanātha. A Yakshī holding a lotus, probably Padmāvatī flanking the Tirthankara, is another early rock-cut figure of interest here. These are accompanied by Vaṭṭeḷuttu inscriptions.

At Pechchippārai in Tirunelvelī district in the Pāṇḍyan territory the unfinished Jaina cave temple of the late seventh century points to what could have been a fine example of Jaina rock-cut temple architecture in its earliest phase. That the cave remains unfinished is explained by the fact that the baby saint Tirujñānasambanda converted the Pāṇḍyan king to the Śaiva faith. It also accounts for the conversion of several other early Jaina cave temples in this area into Śaiva ones. The cave temple at Malaiyaḍikkurichi is also an example of this type of conversion. The sculpture of the Yaksha on the elephant here apart from other human, animal and bird themes are Jaina.

Close to Madurai, the capital of the Pāṇḍyas, almost within its outskirts, is the cave temple of Tirupparaṅkuṇṇam now a Śaiva one where appear Jaina vestiges.

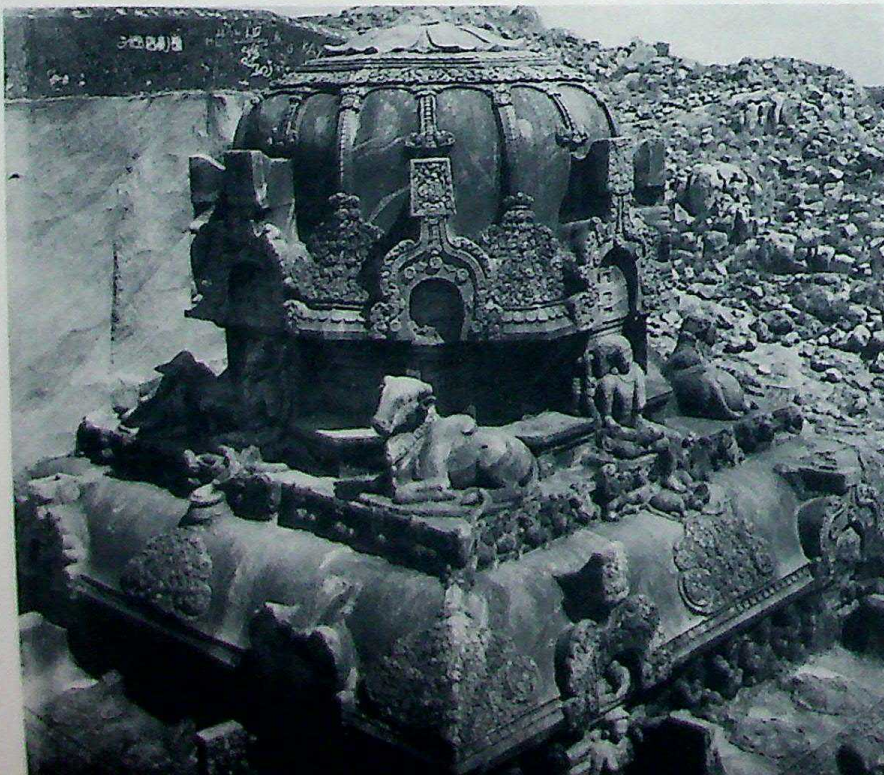
The Ānamalai rock-cut temple with Jaina caverns and early inscriptions in Brāhmī script on the hill is an example of similar transformation. Instances can be multiplied in not only Madurai district but in Rāmanāthapuram, Tiruchirāpaḷḷi, Tirunelvelī districts, Piḷḷaiyārpaṭṭi and Kunnakkuḍi in the first, Nārtāmalai, Kuḍimiyāmalai and Tiruchirāpaḷḷi in the second and Viraśikhāmaṇi and Kaḷugumalai in the last. In South and North Arcot districts also there have been transformations as in Dalavānūr in the former and Māmaṇḍūr in the latter.

The story associated with the temple at Anamalai itself is significant. Only eight miles from Madurai, the hill resembles a seated elephant with its trunk stretched forward between the forelegs. The legend associated with this hill is given in the *Tiruvilāyāḍal-purāṇam*. A band of Jaina ascetics invoked by their spells a huge elephant to destroy the city of Madurai. As the legend goes, Śiva used a lion-faced arrow to hit the elephant and petrified him. The rock-cut temple of Viṣṇu as Narasimha,

*Continued on page 56*

67 & 68. Rock-cut temple of Siva, Pāṇḍya, 8th-9th century A.D., Kaḷugumalai.

*The most magnificent rock-cut free-standing temple from the Pāṇḍyan area, a miniature example recalling Kailāsa at Ellora.*









## PANORAMA OF JAIN ART

who became the arrow of Śiva as Viṣṇu himself for Tripurāntaka, gives significance to the Narasiṃha temple here. We may here recall that, in the fifteenth century painting of Tripurāntaka in the Virūpākṣa temple, at Hampī it is Viṣṇu as the arrow of Śiva in Narasiṃha form shown destroying the castles of the Tripura demons. The Grantha and Vaṭṭeḷuttu inscriptions in Sanskrit and Tamiḻ of A.D. 770 in the Ānamalai temple mention the chief minister, Uttaramantri of the Pāṇḍya king Jaṭila Parāntaka Neduñjaḍayan, Maḍurakavi or Māraṅgāri as he was popularly called, who completed the Narasiṃha shrine which was actually consecrated by his brother.



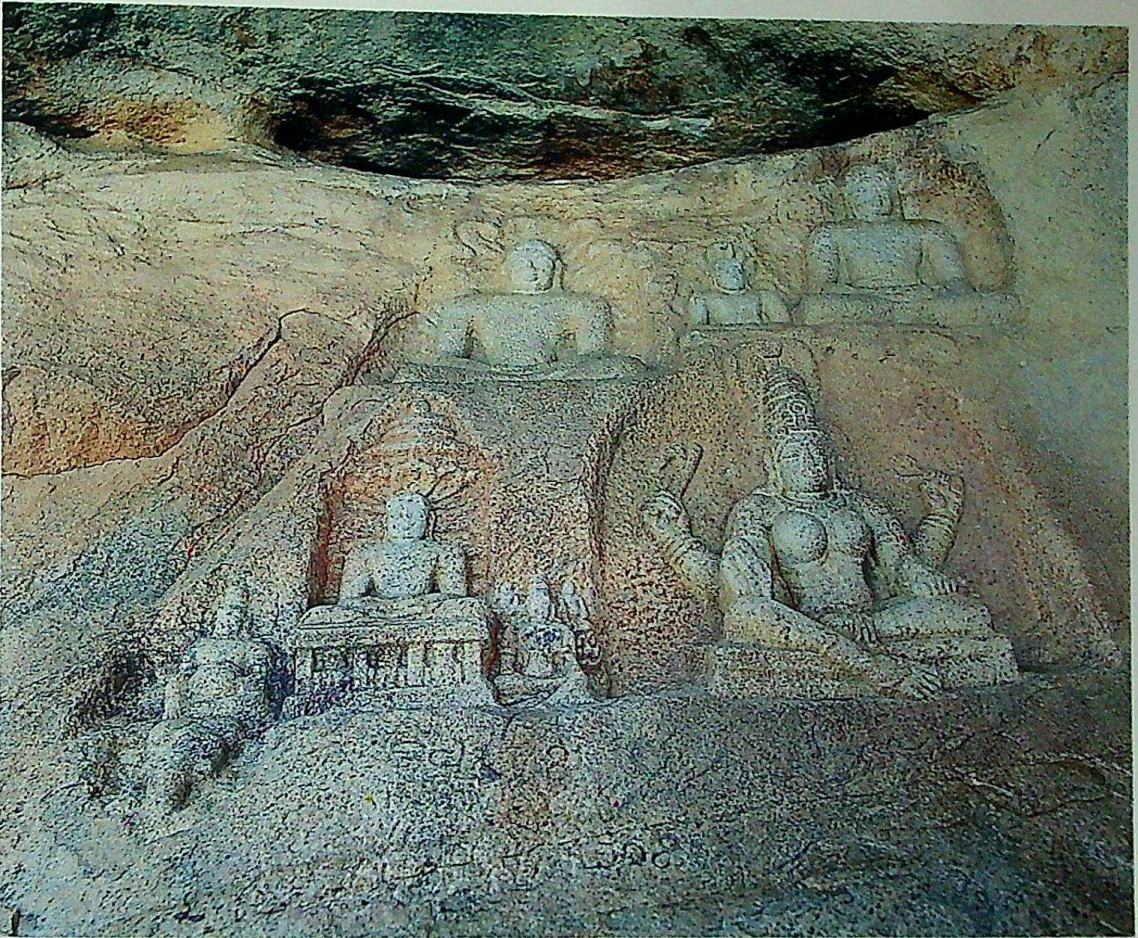
Though undoubtedly the most important and a gem of free standing rock-cut temple architecture, closely resembling the mid-eighth century Kailāsa temple at Ellora, is the Śiva temple at Kaḷugumalai, a Pāṇḍya creation, not far from it is a large rock carved with Jaina figures of exquisite beauty resembling carvings on the monolith temple. Here there are large panels representing Tirthankaras, flanked by attendants, seated on throne, each under his respective tree, with the triple umbrella over the head. Other panels show elaborately worked Yakshas and Yakshīs. One of the most beautiful panels here shows Dharaṇendra Yaksha and Padmāvati in a devotional mood attending on standing Pārśvanātha. The flexions in the case of these figures are indeed so charming that they add to the rhythmic arrangement of the whole composition. The panel of standing Pārśvanātha with the snake-hoods over his head is a gem of early Pāṇḍya art, when we recall how, constrained as the sculptor is in his scope of any kind of embellishment for the figure to be represented strictly as a nude human form, he has succeeded in presenting it in such exquisite proportions and grace, even though the poise is a rigid one *samabhāṅga*, that again hardly gives any edge for the sculptor's introduction of aesthetic bends and curves as in other stances. Instead of merely arranging the snake coils behind him and the hoods over his head, it is shown in theri-anthropomorphic form as a Nāgarāja, a princely figure with his own hoods over the head canopying the Tirthankara, a magnificent conception indeed. To the right above is Kamaṭha, the infernal temptor, the Satan of Jainism like Māra of Buddhism, with a large boulder lifted over his head not only to disturb the peace and penance of the Master but to smash the head itself. Dharaṇendra bows as Padmāvati gracefully holds up the parasol for the enlightened one. In addition to these, there are long rows of seated Tirthankara figures repeating the complete hierarchy of Tirthankaras three times over.

Another important panel at Kaḷugumalai which gives a charming figure of Ambikā standing, with her hand placed on the head of one of her dear sons, her lion beside her, the Yaksha to her right in a dynamic pose. Probably the most magnificent sculptures aesthetically in south India are those at Kaḷugumalai. The earliest Pallava ones at Sittannavāśal are important more for their age that precedes these by more than a century but they are aesthetically of lesser quality. Even those at Tirakkol come only somewhat behind the Kaḷugumalai ones, the selfsame theme in the latter expressed in a rare aesthetic performance of the sculptor that excels. While this one is Pāṇḍya the other is Pallava.

It must have been difficult for the sculptor who chiselled these panels at a great height on the boulder. We gaze on them from a lower angle than eye level. It is indeed an eloquent tribute to the aesthetic knowledge of the sculptor, that it was so conceived and executed, that this gallery of Jaina Tirthankaras could be viewed by the observer without its getting dwarfed. It is also possible that the concept was to make the observer feel

*Continued on page 67*





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69. Śrutadevī, Pallava-  
Chola transition, 8th-9th  
century A.D., Vallimalai,  
Chittoor district, Andhra  
Pradesh.

70. Mahāvīra seated  
flanked by attendants,  
Pallava, 8th century A.D.,  
Deviagaram, South Arcot  
district, Govt. Museum,  
Madras.







71. Buddha seated flanked by Nāgarājas, Choḷa, c. 1000 A.D., Nāgapattinam, Govt. Museum, Madras.

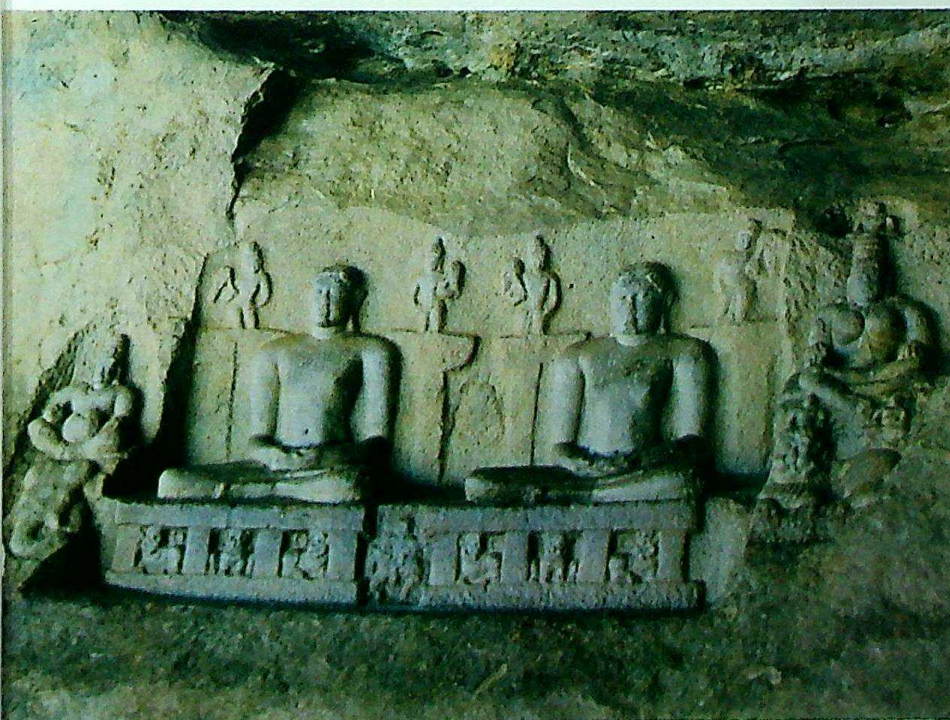
*This is probably the most beautiful and exquisite figure in metal from all the Nāgapattinam bronzes and the tradition of representing the Master seated under the trees with attendants on either side behind the seat, a common theme for Buddha and Jaina figures is remarkably well done here as well as in the sculpture from Devīagaram which should be compared.*



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72. Row of Tīrthaṅkaras seated with inscription, 9th-10th century A.D., Vallimalai, Chittoor district, Āndhra Pradesh.

73. Two Tīrthaṅkaras with *chaurī*-bearers; Mātāṅga Yaksha riding elephant to extreme right and Ambikā with her lion at the extreme left, Choḷa, 9th-10th century A.D., Vallimalai.



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PANORAMA OF JAIN ART

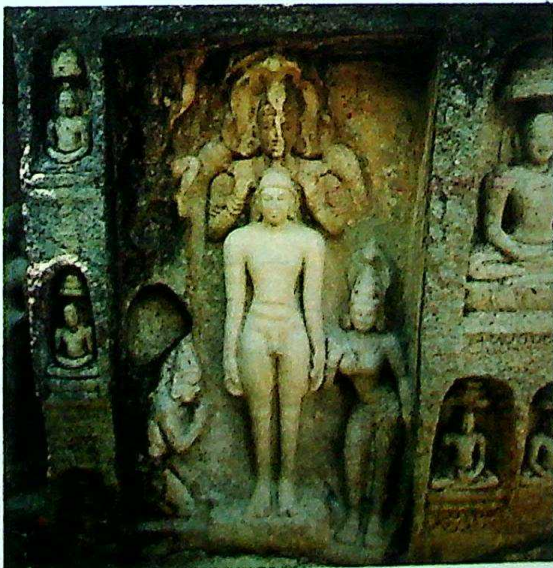
74







75



76

74. View of boulder with  
Jaina carvings of  
Tirthankaras, Pāṇḍya,  
8th-9th century A.D.,  
Kaḷugumalai.

*The sculptured panels here  
are among the exquisite  
ones representing the best of  
early Pāṇḍyan art.*

75. Ambikā, Pāṇḍya,  
8th-9th century A.D.,  
Kaḷugumalai.

76. Tirthankara,  
Padmāvati, Dharaṇendra,  
Pāṇḍya, 8th-9th century  
A.D., Kaḷugumalai.



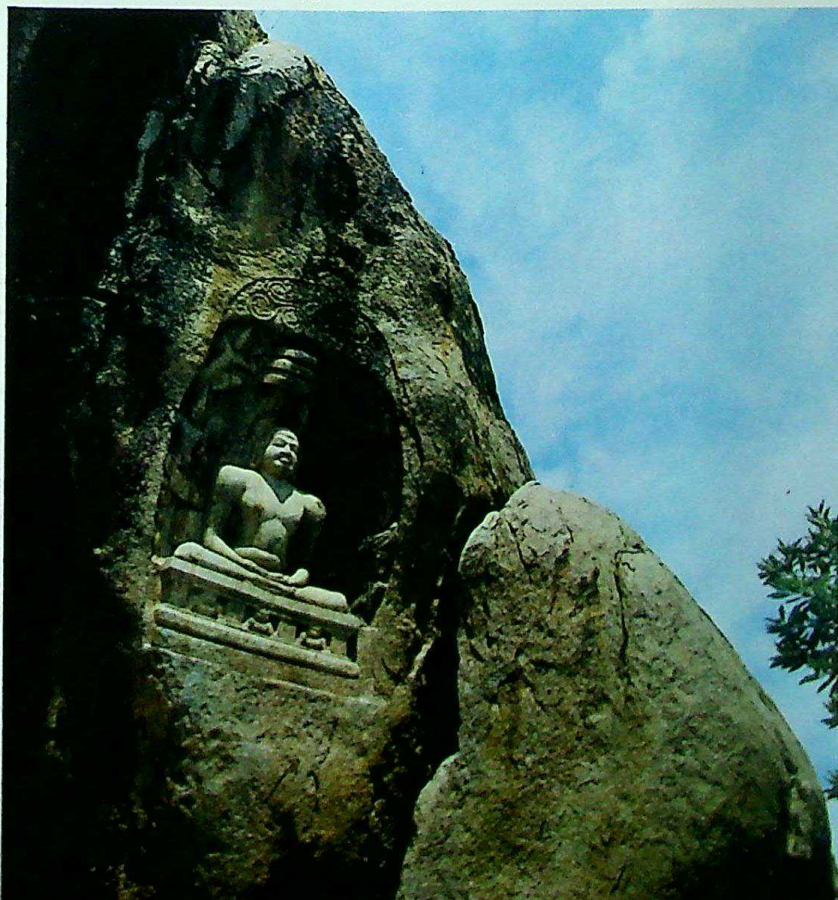






78

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77. Mahāvīra seated with *chauri*-bearers behind back-rest, triple umbrella and usual flying Vidyādhara above, Pāṇḍya, 8th-9th century A.D., Sāmaṇarmalai, Karaḍipatti.

*Luxuriant tree top is carved as a floriated canopy, a pleasing device.*

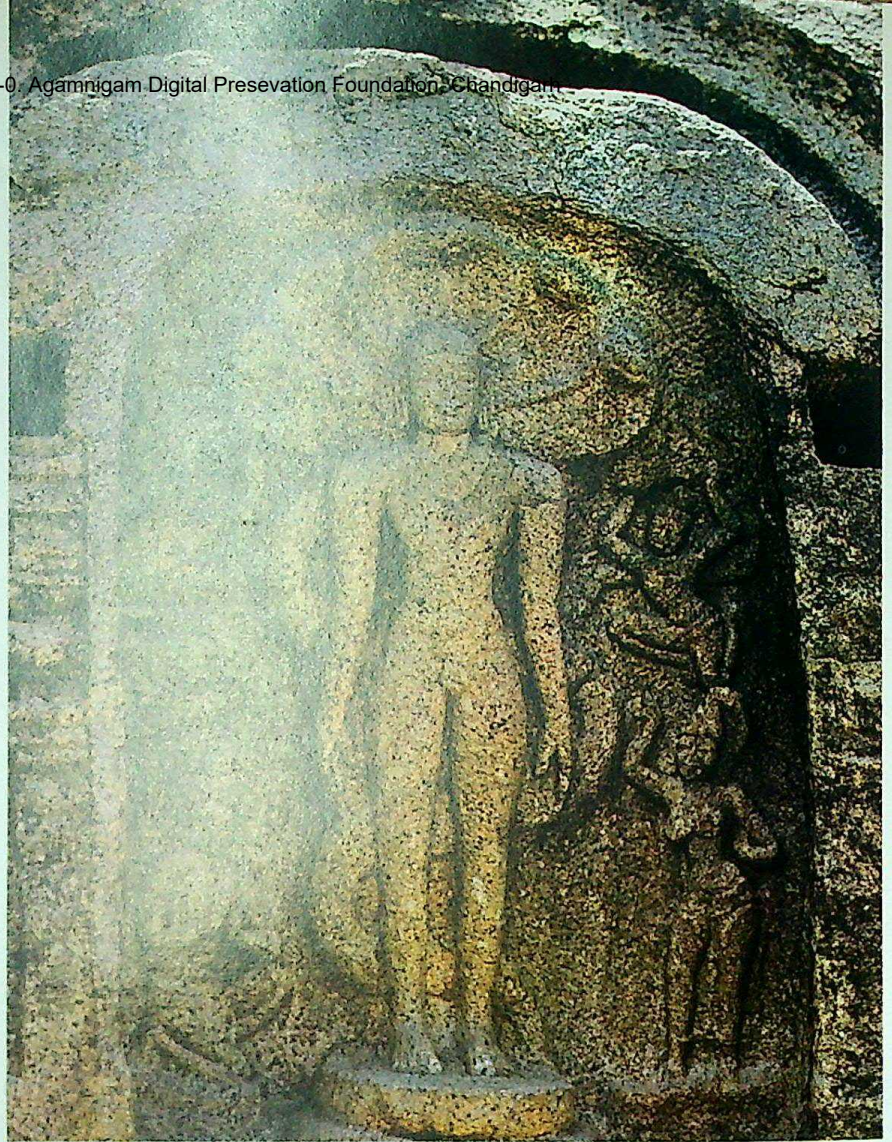
78. A row of seated Tirthaṅkaras with large and prominent Ambikā towards one end, Pāṇḍya, 8th-9th century A.D., Sāmaṇarmalai, Karaḍipatti.

79. Panel showing seated Tirthaṅkara under the tree with attendant figures, Pāṇḍya, 8th-9th century A.D., Kaḷugumalai.



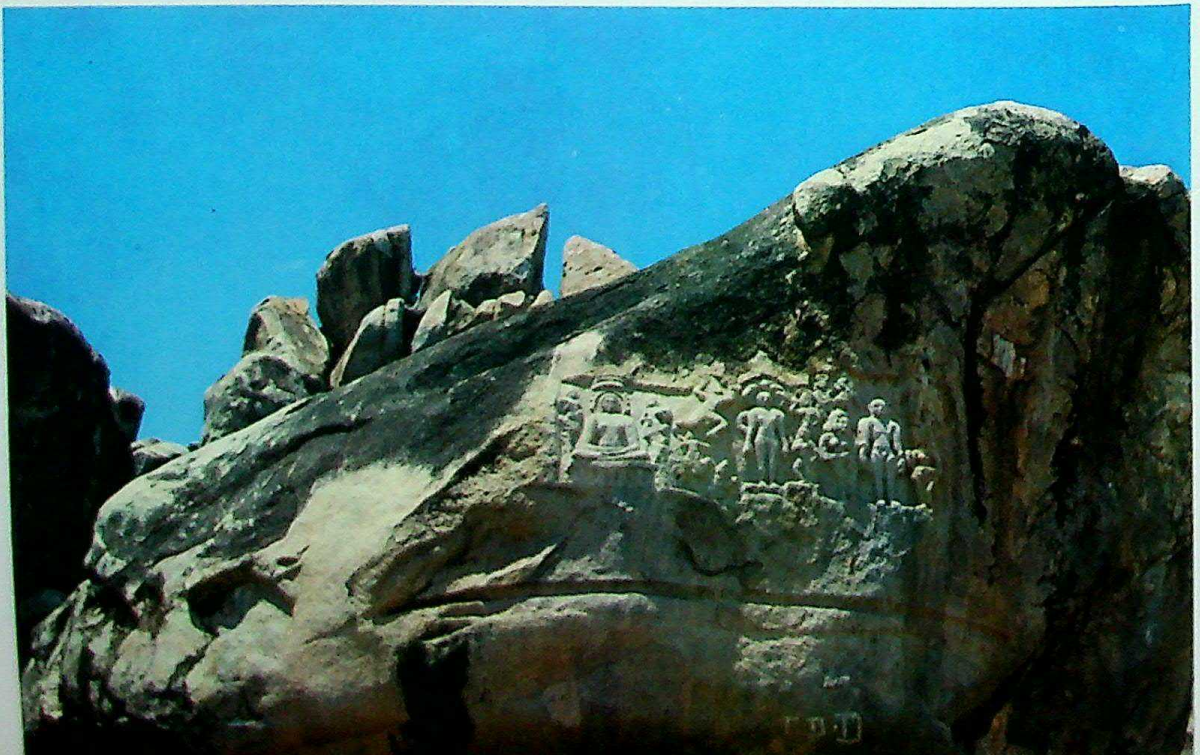
80. Kamaṭha's attack on Pārśvanātha, Padmāvatī and Dharaṇendra attending on the Tirthaṅkara, Pāṇḍya, 8th-9th century A.D., Kāraikoyil.

81. Group of rock-cut Tirthaṅkaras, Mahāvīra with flaming aureole, flanked by attendants, and Pārśvanātha attacked by Kamaṭha and attended by Padmāvatī and Dharaṇendra, as also Bāhubali in deep penance flanked by his sisters, Pāṇḍya, 8th-9th century A.D., Kāraikoyil.

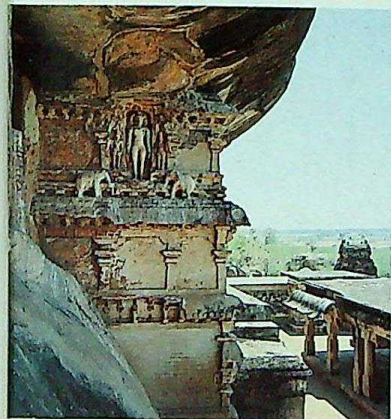


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82



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82. Standing Tīrthaṅkara Pārśvanātha flanked by elephants at his foot, Rāshtrakūṭa, 10th century A.D., Tirumalai.

83. Standing Tīrthaṅkara Pārśvanātha flanked by elephants at his foot, Rāshtrakūṭa, 10th century A.D., Tirumalai.

84. Seated Mahāvīra with *chaurī*-bearers flanking and Vidyādhara above, Pāṇḍya, 8th century A.D., Kīlakuyilkuḍī, Madurai district.

*This is an excellent carving.*



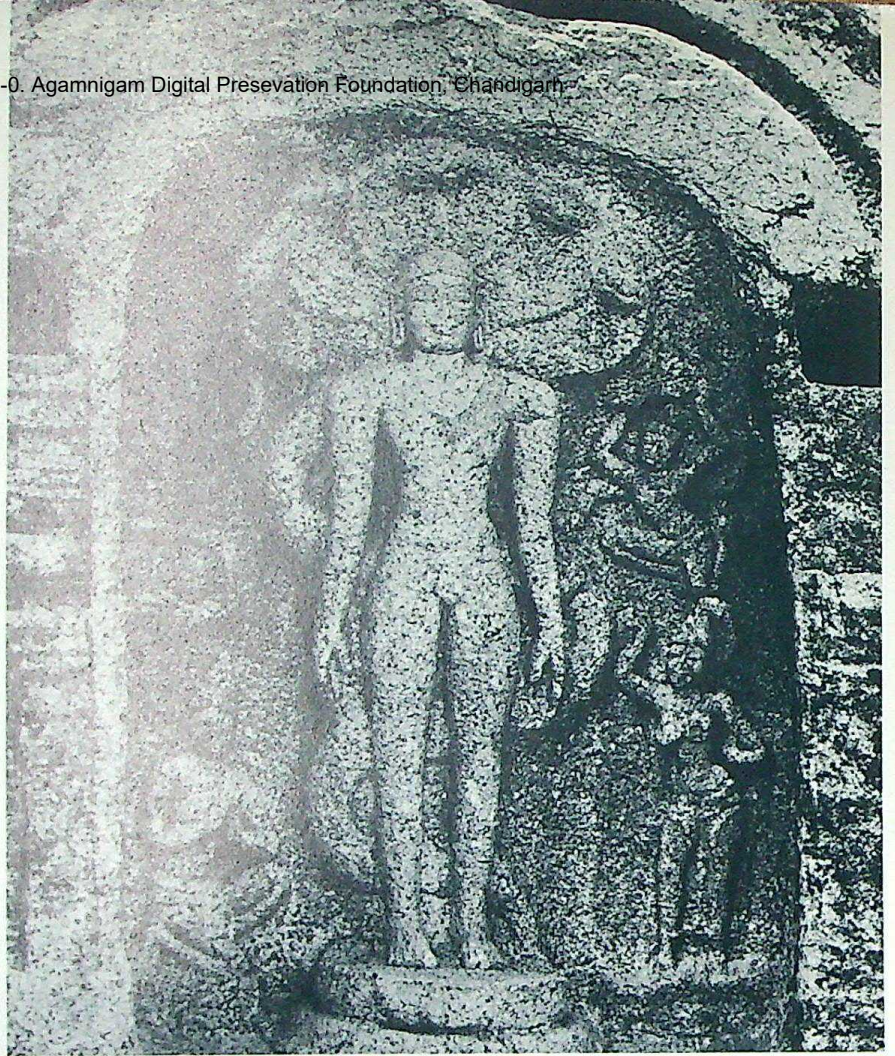
84



85. Pārśvanātha with zigzag coils behind him and snakehoods over his head, Dharaṇendra and Padmāvatī attending on the Tirthaṅkara as Kamaṭha attacks him, Pāṇḍya, 9th century A.D., Kīlakuyilkudī.

86. Seated Tirthaṅkara with flying whisks on either side instead of *chaurī*-bearers and aureole of flames, Pāṇḍya, 8th-9th century A.D., Kīlavaḷavu.

87. Bāhubali flanked by his sisters, Choḷa, 11th century A.D., Tirumalai.



86

85

87





dwarfed in front of it, suggesting the heights of knowledge and wisdom reached by the Jaina saints and savants.

Here is a large rock-cut panel with the central figure of standing Pārśvanātha, snake hoods sheltering his head, the triple umbrella, *makara-toraṇa* in four arches above and a pair of Vidyādhara holding garland offerings in great devotion, and seated figures of four Tīrthaṅkaras, two on either side, arranged one above the other as a large single composition. An equally large rock-cut panel is of a seated Tīrthaṅkara, Vardhamāna with *chauri*-bearers flanking his seat-back and Vidyādhara and other celestials above in adoration, carved in great detail and elegance with an exceedingly fine seated Ambikā under the mango tree, her child on her lion, carved in a niche, in the elegance of the eighth-ninth century A.D. style.

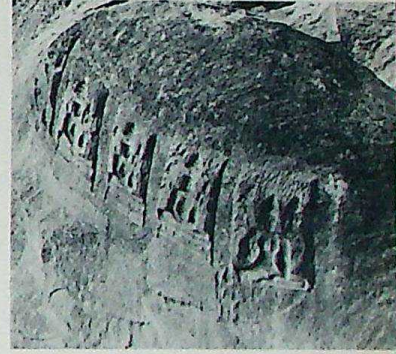
It is natural that the king having been a Jaina, the influence of Jainism continued. Several boulders in the neighbourhood of Madurai are rich in carvings of Jaina themes. At Arittapaṭṭi is a beautiful seated sculpture of Tīrthaṅkara in a sunk niche seated on a *padmapīṭha* with an oval aureole around head lit up by flames composed by triple-umbrella and flanked by a pair of lamps just against the back rest to suggest auspiciousness.

The hillock composing the large natural cavern at Karadipaṭṭi carries large rock-cut carvings in sunk niches. A note-worthy one is Tīrthaṅkara Mahāvīra, seated on lion throne with aureole decorated with flames around his head, *chauri*-bearers on either side behind the back rest, three umbrellas above, and flying Vidyādhara fluttering on either side of the luxuriant tree top arranged as a floriated canopy. The hill itself is called Sāmaṇarmalai, with a series of carvings of seated Tīrthaṅkaras and a large and prominent Ambikā.

A boulder at Kīlavaḷavu gives a rock-cut seated Tīrthaṅkara in a sunk niche with the usual features, the two lamps on either side being specially noteworthy, above which instead of the *chauri*-bearers in anthropomorphic form the flywhisks are shown somewhat inclined towards the three umbrellas above to match them artistically. The aureole with flame is present around the head. It is fine early Pāṇḍya sculpture of the ninth century not far in date from the carvings at Kaḷugumalai. The large serpent below with its length stretched against the seat indicates the Tīrthaṅkara as Pārśvanātha.

The huge rock with carvings on it at Kāraikoyil presents another very interesting group. Carvings in niches sunk in the rock illustrate a seated Tīrthaṅkara, Mahāvīra with the usual flaming aureole, attendants on either side from behind the back rest and the three umbrellas above. The attack by Kamaṭha on Pārśvanātha standing in *kāyotsarga* is not unlike the usual mode noticed elsewhere as at Tirakkol and other places and even at Kaḷugumalai. Padmāvatī and Dharaṇendra are in attendance on either side as usual. Beyond these is Bāhubali in deep penance standing unaware of the anthill and creepers in wild growth entwining his legs and flanked by his sisters Brāhmī and Sundarī.

From Kīlakuyilkuḍi also in the Madurai area, there is a magnificent rock-cut Mahāvīra seated, a flaming aureole around his head, charming *chauri*-bearers on either side and Vidyādhara fluttering in great devotion, almost touching the triple-umbrella above. The carving is aesthetically of a high order and should be assigned to the ninth century. From the same place are two more representations, one a Pārśvanātha with snake coils zigzagging behind him and the hoods above his head, enshrined in a niche with an arch above topping the pilasters on either side; the other, a repetition of all the details described above, in addition to Kamaṭha's



Continued on page 71





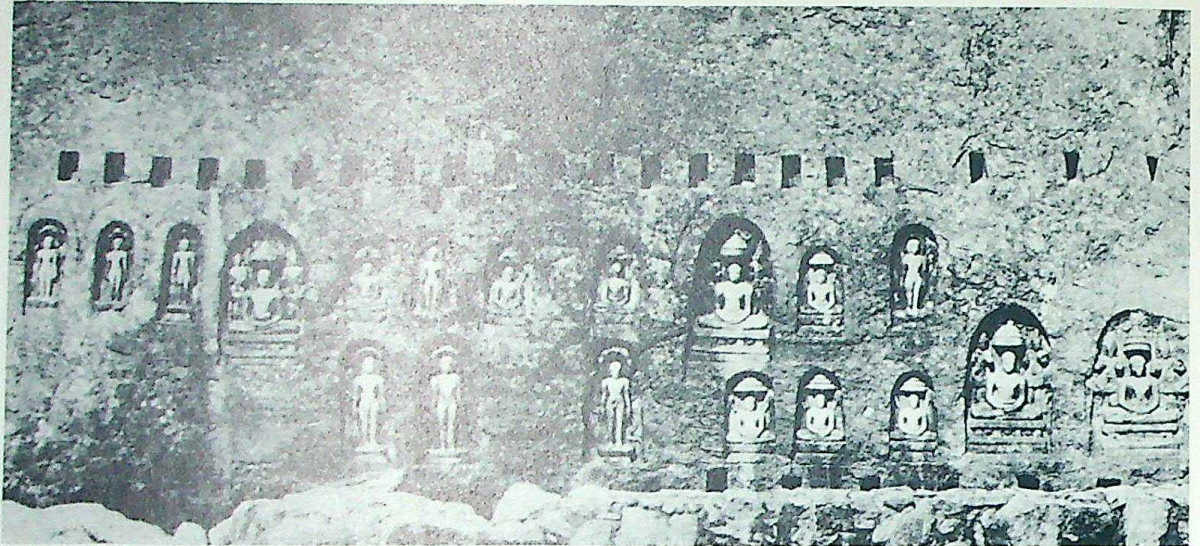


88. Seated Tirthaṅkara with *chaurī*-bearers, Chōḷa, 11th century A.D., Tirumalai.

89. Imposing figure of Ambikā with her left foot on the head of her lion and accompanied by a child to the right, Chōḷa, 12th century A.D., Tirumalai.



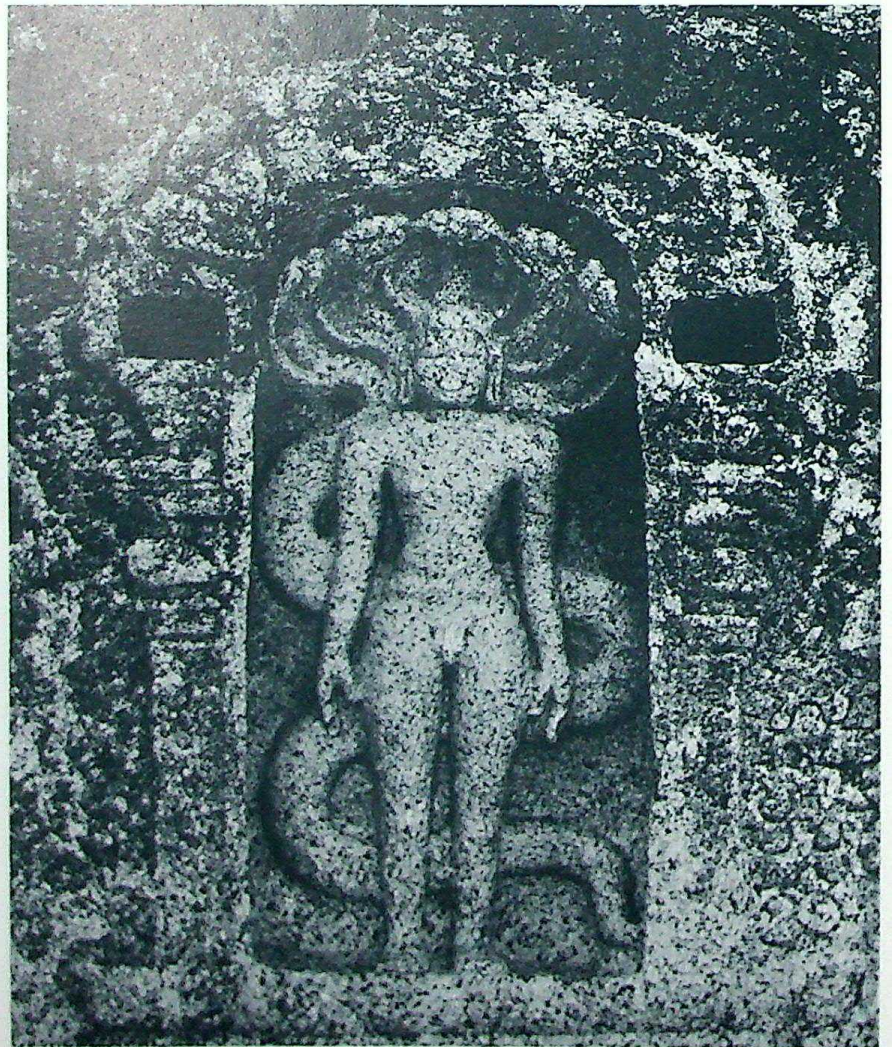




90

90. A series of rock-cut figures including seated and standing Tirthaṅkaras, Yakshas and Yakshīs, Pāṇḍya, 9th century A.D., Uttamapālayam, Madurai district.

91. Pārśvanātha standing, Pāṇḍya, 9th century A.D., Kīḷakuyilkuḍi.



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attack, Dharaṇendra and Padmāvati on either side, the large snake hoods canopying the master from above. The vestiges of Jaina art scattered at so many spots in this area is again evident in Tirthaṅkaras in a row carved on a boulder of Śamaṇarmalai in Kīlakuyilkuḍī.

At Uttamapālayam there is a long series of rock-cut carvings representing ninth-tenth century work of both seated and standing Tirthaṅkaras, the latter mostly Pārśvanāthas with the serpent hoods above.

Tirumalai in North Ārcot district has very interesting rock-cut carvings, a little later than this transitional period, the tenth century. There are inscriptions here of the Choḷa Parāntaka I as well as of Rāshtrakūṭa Kṛṣṇa III, both of the first half of the tenth century. Here are examples of rock-cut carving with masonry structural additions of items of temple architecture. The elephant on either side of the standing Tirthaṅkara flank Pārśvanātha. There are also fine carvings representing Neminātha and Mallinātha, Pārśvanātha and Mahāvīra, Yakshī Ambikā and Dharmādevī carved spiritedly. Paintings, though fragmentary, represent both late Choḷa and Vijayanagara styles.

There is a panel of Bāhubali here flanked by his sisters which should be assigned to about the eleventh century. The cobra with hood lifted up is a single one to the right, unlike a pair, earlier noticed elsewhere. Vidyādharas in groups, above and at the terminals of the arch, separating earth and heaven, indicate the sphere of Bāhubali with the celestials above. This is a noteworthy carving, a fine rock-cut one, later included in the Neminātha temple. A loose sculpture of Mahāvīra, seated under the tree with flaming arch around his head, *chaurī*-bearers on either side behind the back-rest supported by prancing lions, is in the best tradition of the eleventh century.

On the way to the Pārśvanātha temple, the imposing rock-cut figure of Ambikā, with her left foot on the head of the lion, her attendant to her left, and children to the right, has to be assigned to the twelfth century. The paintings here are fragmentary, the earlier ones belonging to the eleventh century, and the later ones in the sanctuary of the Neminātha temple, showing Jaina monks adored by lay worshippers, being of Vijayanagara date, contemporary with those from Tirupparuttikkunṇam.

How Jaina architecture follows the general principles as closely as Hindu is illustrated not only in the cave carving at Sittannavāsal in the earlier period but also in the later period in Tirumalai, Tirupparuttikkunṇam and other places. The *śālabhañjikā* form of Gaṅgā flanking the gateway of the *gopura* in the earliest Vijayanagara style from Tiruvaḍigai is very charming indeed, and can be compared with the similar carving from the Chintala Rāmaswāmī temple in Cuḍḍapah. The charm of nymphs, Gaṇa dwarfs, Tirthaṅkaras, deities and other representation to decorate *kūḍus*, *kūṭas*, *śālās* etc. as architectural decoration is evident in Chāmuṇḍarāya *basadi* in Śravaṇabelagoḷa. The shrine with its walls provided with alternating *devakoshṭhas* and *pañjaras* roofed by *śālās* and *kūḍus* respectively, the petals of the *padma* decoration of the pilasters, the *kūḍus*, the rows of *vyālas* and *bhūtas* and other elements of decoration of the plinth, pillar, pilaster, niche, roof are all in the Vijayanagara norm, as seen in the Jaina temple of Ādinātha at Viḷukkam in South Ārcot. The *śaṅgita-maṇḍapa* at Tirupparuttikkunṇam, the apsidal roof of the shrines *gajapriṣṭhākāra-vimānas* on either side of a circular central *kūṭa* shrine are all in the same tradition of the Vijayanagara phase.

Though the Chera area is not so rich in its output of Jaina art, it cannot be denied that Chitarāl and some places in Kanyākumārī district have



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92. A view of *saṅgita maṇḍapa*, with ceiling painted profusely, Vijayanagara, 16th century A.D., Tirupparuttikkuṇṇam.

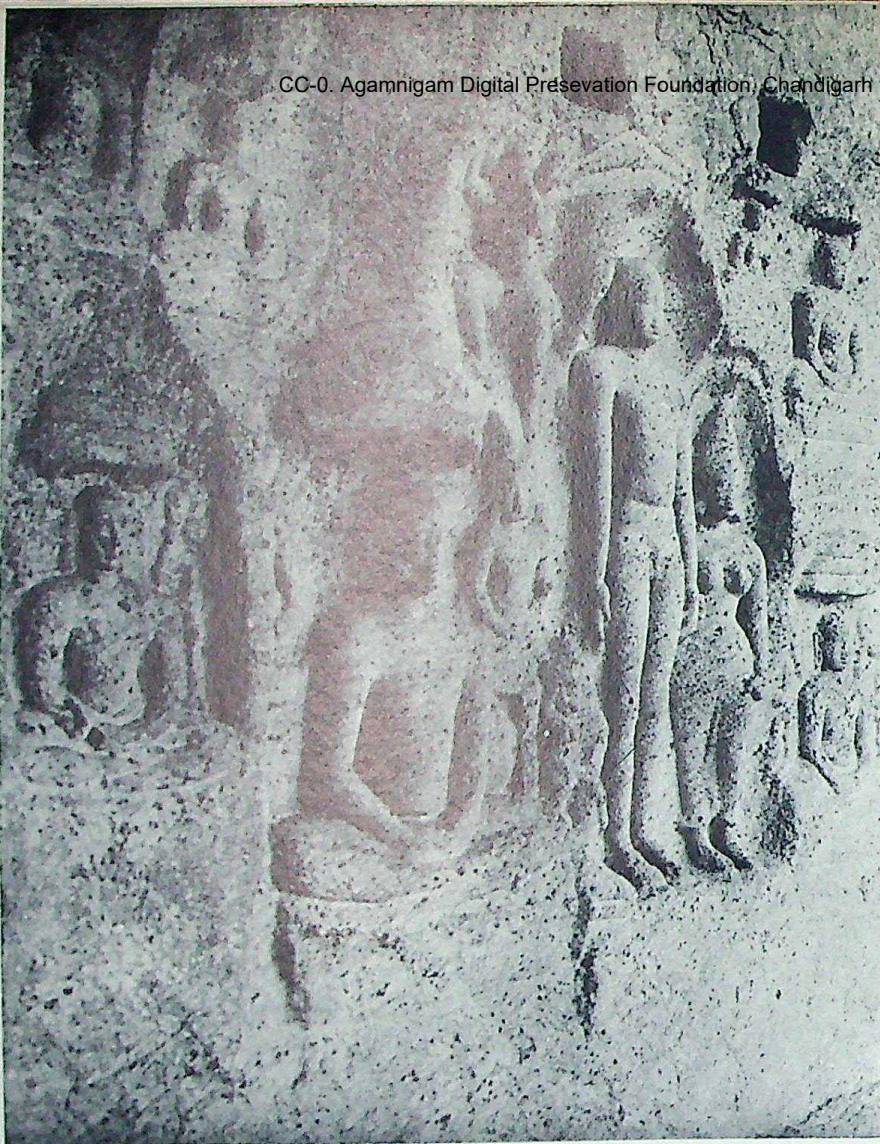
93. Gaṅgā on doorway jamb recalling *śālabhaṇjikā* form as usual in the *gopuras* in south India, Vijayanagara, 16th century A.D., Tiruvaḍigai.

93A. Gaṅgā on doorway also recalling *śālabhaṇjikā* in Jaina temple, Vijayanagara, Melsittāmūr, South Arcot district.



93A





94. Pārśvanātha canopied by snake hoods and triple umbrella over his head, attended by Padmāvatī and Dharaṇendra, Chera, 8th-9th century A.D., Chitarāl.

95. A series of rock-cut carving of Tīrthaṅkaras and Yakshīs, early Chera, 8th-9th century A.D., Chitarāl.

94

95







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96. Pārśvanātha standing, Chera, 10th century A.D., Godāpuram, Trichūr Museum.

97. Shrine wall with attenuated *devakoshtha* and *pañjaras*, roofed by *śālās* and *kūḍus*, Vijayanagara, 16th century A.D., Adinātha temple, Villukkam, South Arcot district.

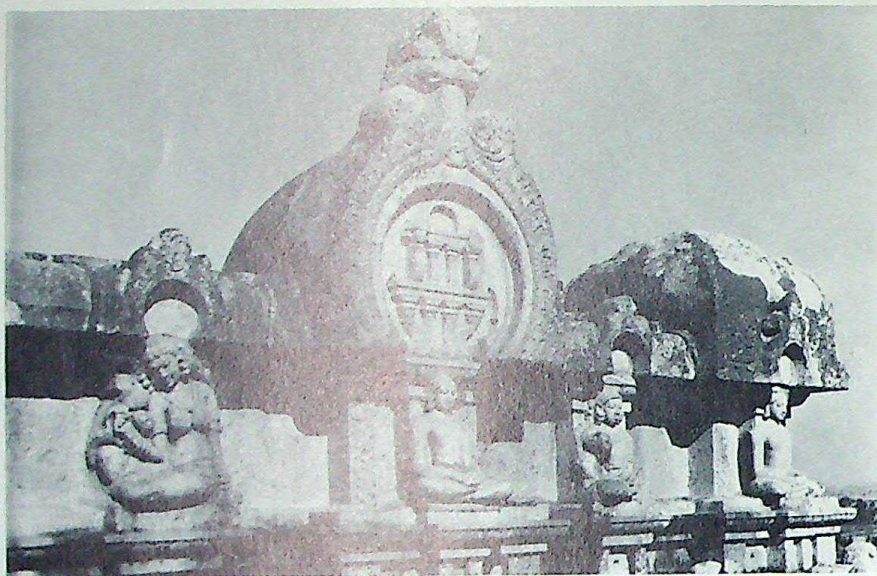


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98. Rows of *kūtas*, *kūḍus* and *bhūtas*, Chāmuṇḍarāya basadi, Sravaṇabelagoḷa, Chālukya-Choḷa, 11th century A.D.

99. Seated Tirthaṅkara flanked by *chaurī*-bearers, rock-cut in a cave now converted into a Śiva shrine, Chera, 8th-9th century A.D., Kallil, Kerala.

*It is an excellent example of early Chera work.*

100. Tirthaṅkara seated, rock-cut, 9th-10th century A.D., Kallil, Kerala.



100



prominent rock-cut carvings of the ninth century. There are seated Tirthankaras canopied by the triple-umbrella, Pārśvanātha distinguished by the snake-hoods over his head and the attendant celestials including Padmāvati and Dharaṇendra and flanking Vidyādhara in worshipful attitude. These are important for the understanding of Jaina sculptural art of this part of the country which was the ancient Āy territory forming part of ancient Chera itself. In the eighth-ninth centuries Jainism had its hold in Kerala and inscriptions near the Jaina *basadi* at Talakkāvu in Cannanore district indicate important Jaina vestiges discussed by Gopinatha Rao. Earlier rock-cut boulders at Pugalur in Tiruchirāpalī district with the inscription of the second century A.D. point to Jaina occupation through names mentioned, Chenkāyappan, a Jaina monk for whom was cut a rock-bed by the grandson of a Chera king Ko-Atan Cheral Irumporai. Though several other miscellaneous Jaina carvings have been discovered in other places, like the Chaturmukha *basadi* on circular *pīṭha* from Bangra Mañjēśvara in Cannanore district, some of them headless, as at Pālghāt, it is mainly at Chitarāl and also at Kaḷḷil that the Jaina vestiges are really prominent. The Jaina rock-cut boulder at Kaḷḷil in Erṇākuḷam district is an early one which was later transformed into a Hindu shrine for Bhagavatī. A seated figure of Mahāvīra, with flanking attendant *chaurī*-bearers and triple umbrella over head, as well as Padmāvati, are found carved on the rock here. The Yakshī however is now adored as Bhagavatī as pointed out by Gopinatha Rao. This area belonged to the Āy monarchs as indicated by a donative inscription of Vikramāditya Varaguṇa of the ninth-tenth century A.D.

A rare sculpture illustrating a popular Jaina Tirthankara is Pārśvanātha standing in stately elegance of early tenth century, which though very much worn by the very nature of the material chosen for carving like many of the Pallava carvings of Kāñchīpuram in inferior sandstone, is nevertheless characterised by a rare simplicity and grace. This image from Godāpuram is preserved in the Trichūr Museum.

The Nāgarāja temple at Nāgarkoil also in Kanyākumārī district, has given some Jaina carvings along with late Brāhmanical ones dateable to the sixteenth century. It is no wonder as we find a similar case in Vidyāśankara shrine at Śringerī where in the fourteenth century this process is evident. Earlier sculptures of Pārśvanātha have been later mistaken for Ādiśeṣha of Vishnu as pointed out by Gopinatha Rao.

Maṅgaleśa's Vaishṇava cave temple at Bādāmī is the best known and the loveliest, also the largest in the group of early Western Chāḷukya temples carved meticulously in a long mountain scarp that was as it were a fortification for the city itself. It is well known how Maṅgaleśa lovingly got this temple carved in the rock with its magnificent renderings of panels of Vishṇu in different forms in colossal proportions, exceeding double human size, *atidvaimānushya*, as mentioned in the inscription there, and made over the merit to his brother in heaven. To the seventh century belongs the last cave in the series which is a Jaina one. The facade shows four massive pillars and two pilasters that support the front *maṇḍapa* or the verandah which leads to the inner one divided by an equal number of columns. Further up is the shrine. The first *maṇḍapa* is divided into five parts at the ceiling which is embellished with typical Chāḷukyan themes. The central one here has the theme of the flying Vidyādhara, the usual ceiling decoration of which the finest from Aihole are two large ones now in the National Museum. A Nāgarāja with his coils entwining him and forming a multi-coil pattern of great beauty is noteworthy. The inspiration for this is to be seen on the ceiling of the adjacent Vaishṇava cave

*Continued on page 86*

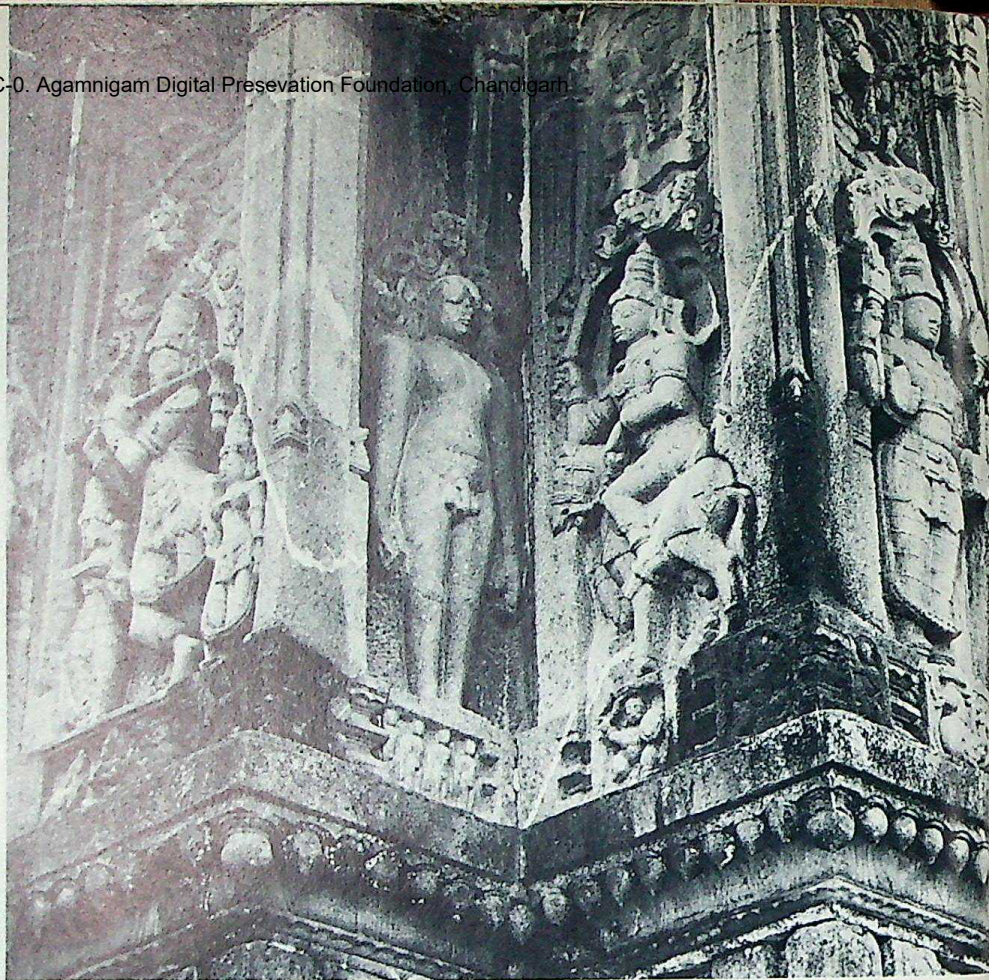


101. Jaina carvings freely used at themes in Brāhmaṇical temples as for instance in the Vidyāsaṅkara temple, Vijayanagara, 14th century A.D., Śrīṅgerī.

102. Close up of above.

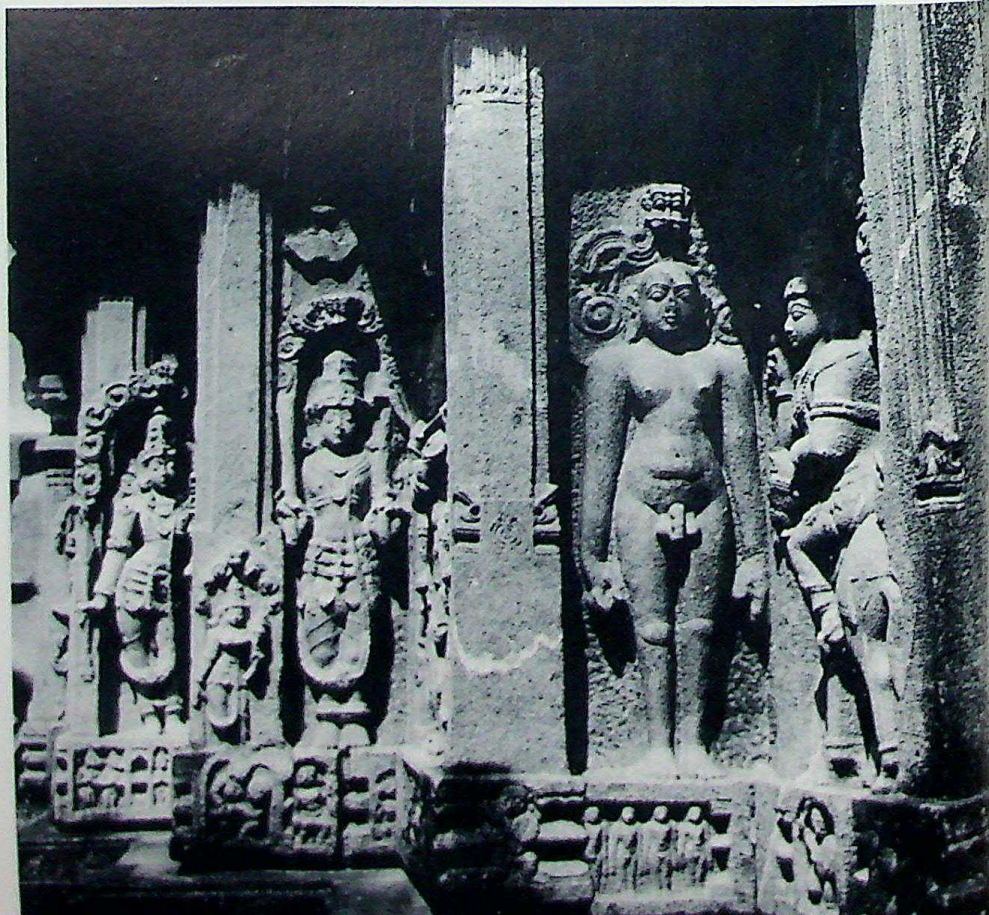
103. Close up of above.

104. View of Vīraṇārāyaṇa temple showing Hindu and Jaina images used as themes together, Chālukya, 12th century A.D.



101

102

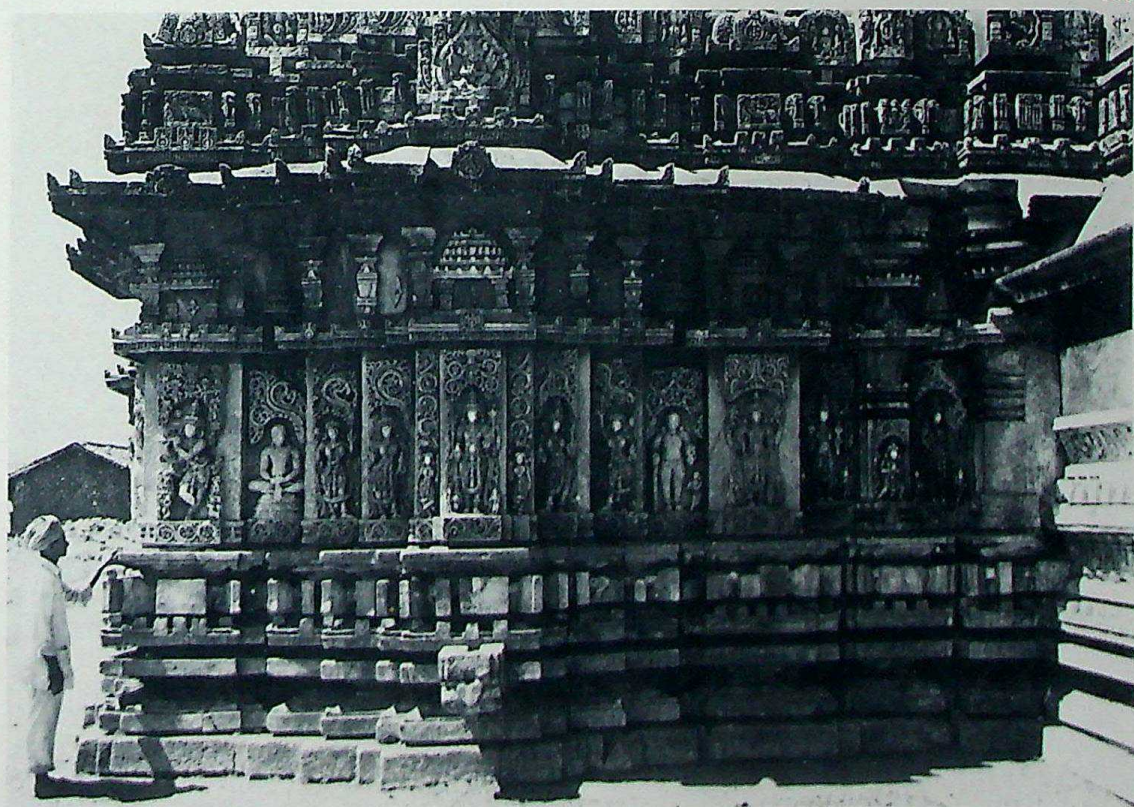






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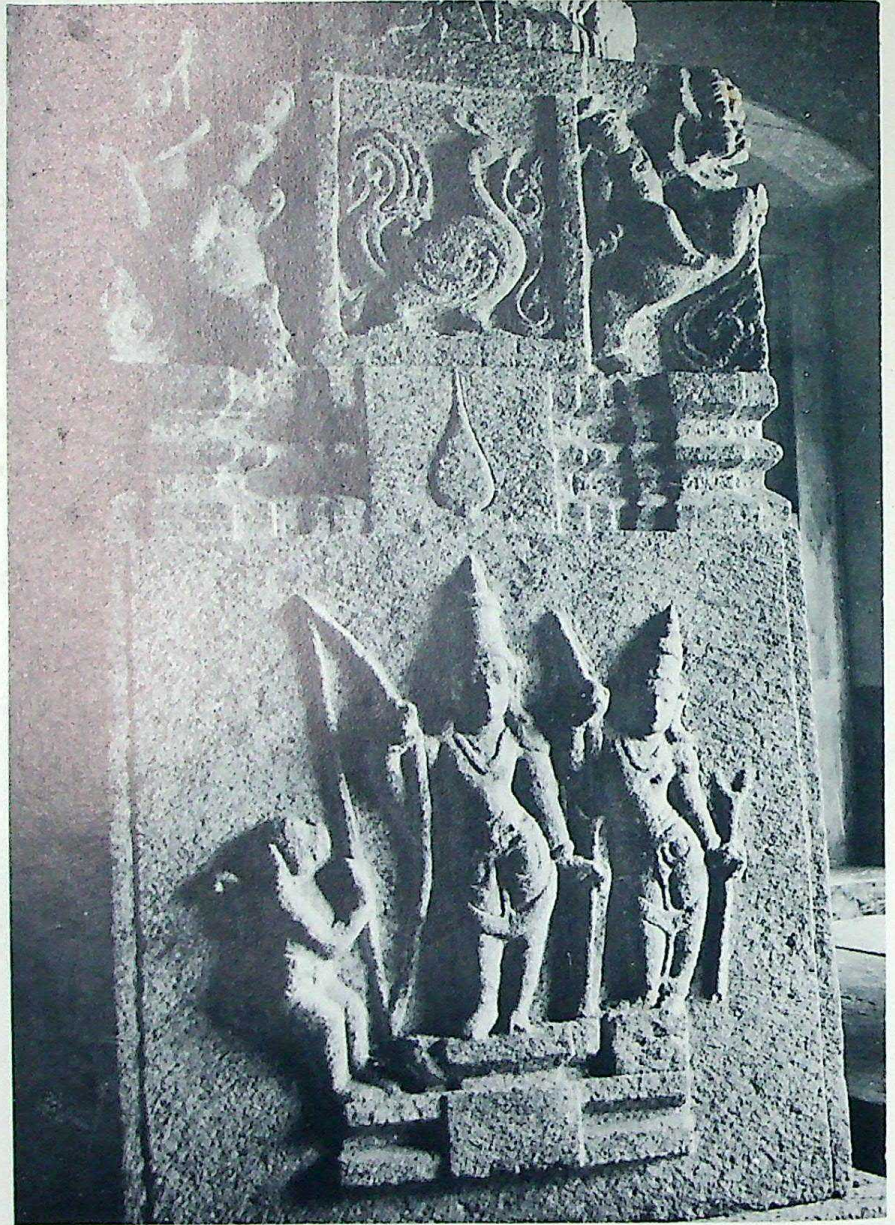
104



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105. Rāma, Lakshmaṇa  
and Hanumān in Hosa  
*basadi*, Nāyaka, 17th  
century A.D., Moodbidri.



106. Doorway of  
Galateśvara temple with  
Tirthaṅkara figure in the  
middle of lintel, Western  
Chālukya, 11th-12th  
century A.D., Aṅgur,  
Bellary district.







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**107.** Flying Vidyādhara as ceiling decoration, Western Chālukya, 7th century A.D., Bādāmī.

**108.** Flying Vidyādhara, Western Chālukya, 6th century A.D., Aihole, National Museum, Delhi.

*The usual ceiling decoration. Probably the most lovely Chālukya rendering of the theme anywhere in Karnāṭaka or Mahārāshtra; and among the two nearly identical figures in the National Museum, this has the appearance of movement of the clouds, the wind-filled upper garment moving along like sails is probably the most effective.*

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**109.** Flying Vidyādharaś as ceiling decoration, Western Chālukya, 7th century A.D., Bādāmi.

**110.** View of Jaina cave, Western Chālukya, 7th century A.D., Bādāmi.

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111. Ceiling showing blooming lotus and other patterns of auspicious objects like pair of fish, Western Chālukya, 7th century A.D., Aihole

112. Circle of fish with mouths directed to the central hub, a full blown lotus theme from ceiling, Western Chālukya, 6th century A.D., Cave 2, Bādāmi.

*This is another favourite motif in early Chālukya temples which is commonly used in Brāhmanical and Jaina temple ceilings.*

113. The same motif from the earlier Vaishṇava cave, Western Chālukya, 6th century A.D., Bādāmi.

*This earlier motif has inspired not only the similar Nāgarāja from the ceiling of the Jaina temple but also several others even in still later Chālukya sculpture.*



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## PANORAMA OF JAIN ART

**114.** Motif of Timiṅgila with merman in great friendship, Western Chālukya, 7th century A.D., Bādāmī.

*This is a very interesting theme reminding us of the extraordinary kindness of seers and sages like Saubhari, the great sage in the story of the Mahābhārata and Viṣṇupurāṇa that was a great friend of fishes.*

excavated by Maṅgaleśa. The circle of fish as spokes in a circle all converging towards the hub, a beautiful lotus is another ceiling decoration often repeated. The pillars, massive and rectangular in section, with niches cut in for Tīrthaṅkaras, with the top rectangularly bulbous and with *bodhikā* or corbel of the double or super-posed type usual in Chālukyan norm, the lower face an extended double-volute; the *kalaśa* part decorated with *mithuna* themes on facet, recalling the heavy and almost similar, simpler and less decorated architectural forms in early Pallava caves of Mahendravarman. Portions of the pillars are ribbed and the terminals of the cross rafters nearer the pillar capitals are decorated with gaping *makara* heads disgorging dwarf caryatids. All these forms are interesting and impressive. The farthest ends of the verandah show on one side Bāhubali with creepers grown in prolific abundance over his legs and even arms, flanked by his sisters and adored by attendants, a series of snakes issuing from the anthill growth around his legs, raising up their hoods almost as in adoration towards his knees, and by Tīrthaṅkara Pārśvanātha, with snake-hoods gracefully canopying his head, Padmāvatī holding up umbrella to his right and Dharaṇendra adoring him to the left. The embellishment of pillars here is indeed most inviting, charming Surasundaris standing against the ribbed sides as well as other motifs of great delicacy and a feature in Chālukya architecture arresting attention.

To the back of the Meguṭī hill is a large Jaina cave with facade presenting four pillars and the end pilasters leading to the front hall

*Continued on page 91*







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115. Motif of two *makaras* swallowing a Rohita fish, Western Chālukya, 8th century A.D., Aihole.

116

116. Motif of Timiṅgila disgorging warrior, Western Chālukya, 7th century A.D., Aihole.



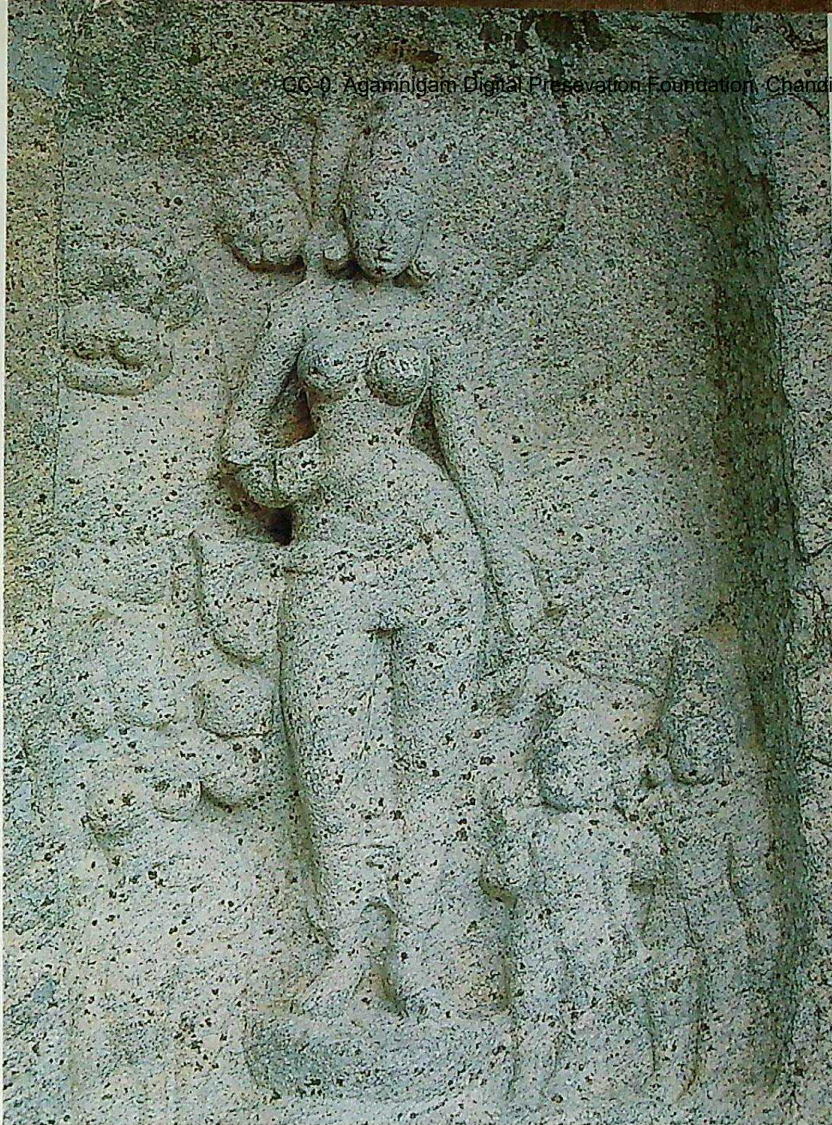




117. Dvārapāla, Western  
Chālukya, 7th century  
A.D., Aihole.

*The tribhaṅga stance of the  
dvārapāla is achieved by the  
sculptor aesthetically.*





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118. Ambikā standing,  
Chera, 8th-9th century  
A.D., Chitarāl, Kerala.

119. Seated Tīrthaṅkara  
with attendants, Chera,  
8th-9th century A.D.,  
Chitarāl, Kerala.

*These carvings from Kerala  
are most important as the  
very few surviving examples  
from the area.*

119









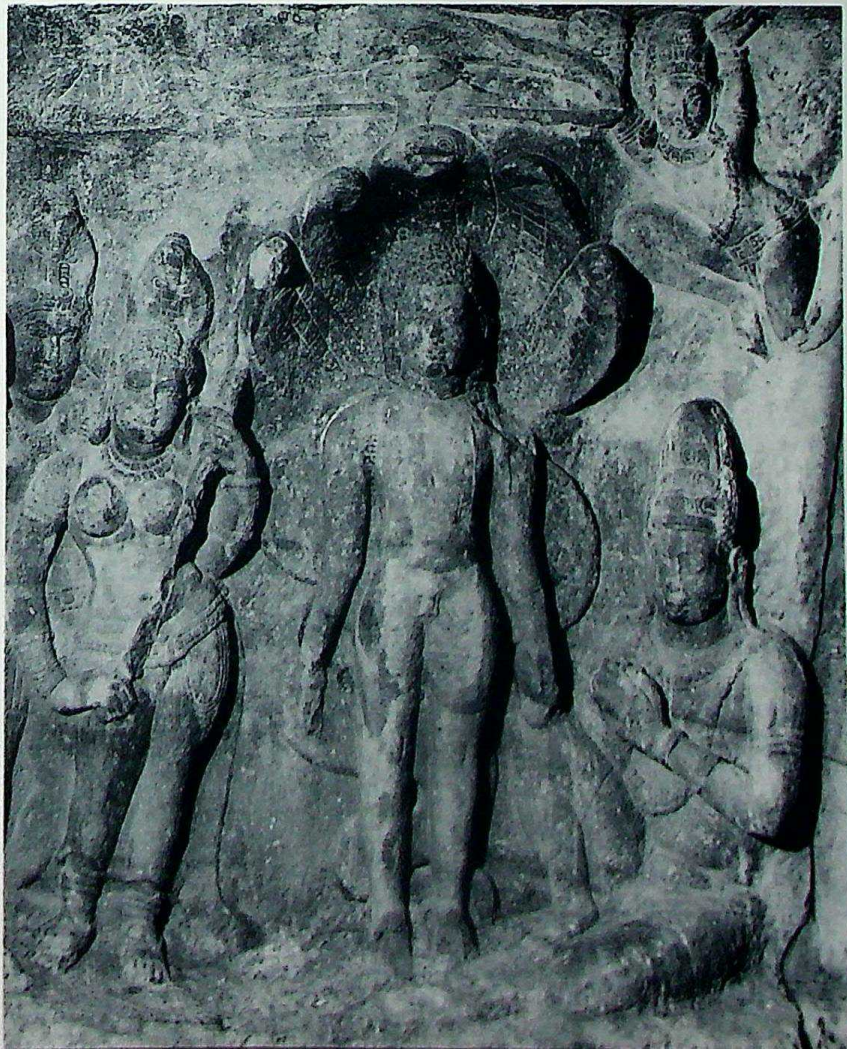
*maṇḍapa* whence is reached a triple *maṇḍapā*, the central vestibule larger than the flanking ones and leading to the shrine at the back. Here again is exquisite carving. The ceiling of the main sanctum is beautifully decorated as it should be with a large blooming lotus with a rectangular border by exquisite floral design and tipped on all four sides by angular patterns of auspicious objects like a pair of fish flanking a blooming lotus four times repeated, the corners decorated with four lotus dallions. Among the decorations on the ceiling of the central *maṇḍapa* ang the shrine there are exquisite patterns of fish of immense size like viṅgila or Timiṅgilagila and mermen clasping large fish as earlier at Bādāmī reminding us of the great friendship of the sage Saubhari with the fish in the river born out of natural affection and also the fish as the stimulant of eroticism in fighting against which the Tīrthāṅkaras are indeed mighty. There are *dvārapālas* here, most beautifully cut, in stances of *tribhaṅga* enhancing their majesty, a lotus flower in one hand delicately held, the left perched on the hip with equal delicacy, the twirled pearl sacred thread, *muktā-yajñopavīta* running over the right arm as a large roll, the large pendant of the necklet almost simulating and recalling the *Kaustubha* gem of Nārāyaṇa, accompanied by dwarf attendant charming in his gait. The favourite theme of Pārśvanātha, with snake coils and hoods as a back drop, Padmāvatī to the right and Dharaṇendra to left, as Kamaṭha attacks from above with all his force, of Bāhubali with his sisters flanking him, themes often repeated, are jubilantly cut in the rock by the sculptor. An unfinished group of figures, a seated prince and his consort, is probably intended to show the parents of Pārśvanātha.

121

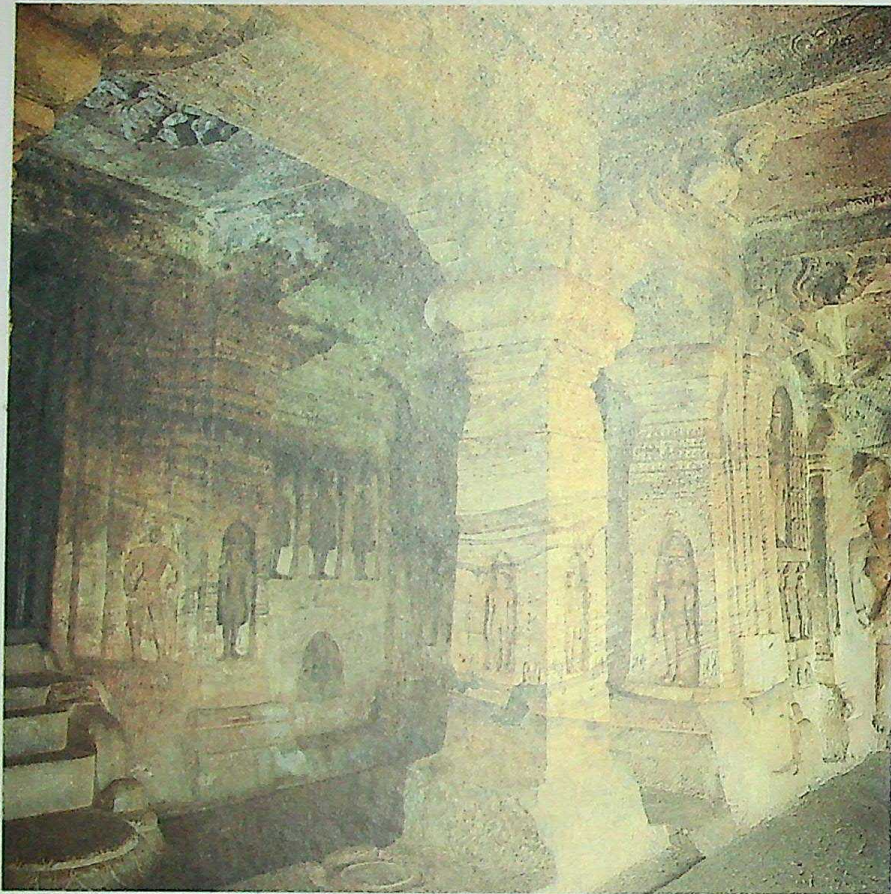
Continued on page 94

120. Bāhubali in penance flanked by his sisters, Western Chālukya, 7th century A.D., Aihole.

121. Pārśvanātha with snakehoods over his head, flanked by Padmāvatī and Dharaṇendra, Western Chālukya, 7th century A.D., Aihole.

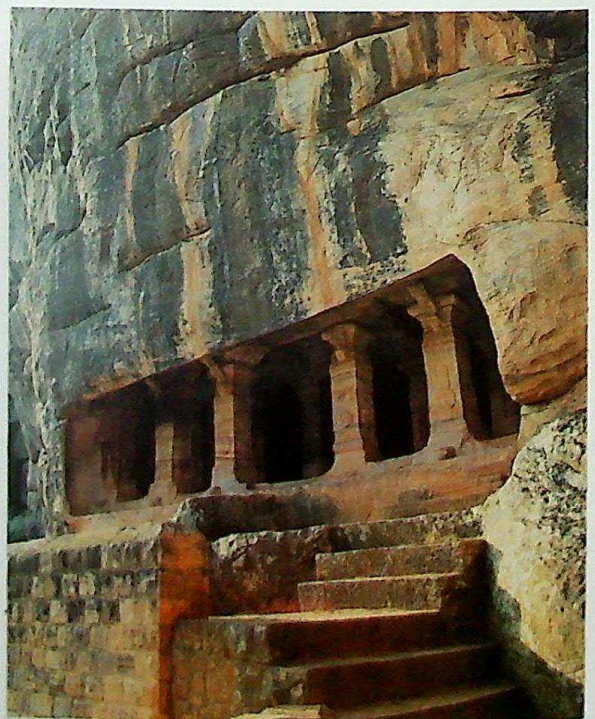






122

123



122. Interior of Jain cave,  
Western Chālukya, 7th  
century A.D., Bādāmi.

123. View of Jain cave,  
Western Chālukya, 7th  
century A.D., Bādāmi.



124. View of shrine *vimāna*  
as apsidal *vimāna*,  
*gajapriṣṭhākāra-vimānas*,  
Vijayanagar, 16th century,  
Tirupparuttikkunṇam.





## PANORAMA OF JAIN ART

125. Yakshī Jvālāmālīnī of the eighth Tīrthaṅkara Chandraprabha, Western Chālukya, 11th-12th century A.D., now kept in the Śiva temple, Aihole.



At Aihole also we have the masonry temple called Meguṭī or Melguḍī rendered immortal by inscription by Ravikīrti giving the glory of Puḷakeśin. The temple is typical of early constructed temples of the Deccan. The most noteworthy sculpture here is the exceedingly well-wrought Ambikā, seated with a foot on the other, under the mango tree, flanked by attendants, a lion near her foot to the left. Lovingly presented to her as an ideal child is her little one in the arms of an attendant who holds it up to her. Rarely can one sight an Ambikā of this charm and exquisite grace.

Aihole has been a great centre of Jainism along with the principal faith, the Brāhmaṇical. Some of the most charming sculptures have been found at Aihole. One is an exquisite throne of a Tīrthaṅkara, the main figure missing, but the seat with the back rest, the *chaurī*-bearers, the triple-umbrella and triple-arch above, exquisitely carved in the best tradition of late Chālukya of the eleventh-twelfth century. To the same date should also be assigned the fine Yakshī Jvālāmālīnī of Tīrthaṅkara Chandraprabha. Their present location however is in the Śiva temple.

Another remarkable sculpture here is Bhaṭṭāraka, seated in *padmāsana*, wearing a thin cloth over his chest and shoulder, almost deified by the presence of the halo around his head.

*Continued on page 99*



126. Bhaṭṭāraka seated in *padmāsana* with halo around his head, Western Chālukya, 11th-12th century A.D., now kept in the Śiva temple, Aihole.







127. Pārśvanātha with snakehoods canopying his head, Padmāvatī holding the umbrella, Dharanendra at his foot, Western Chālukya, 7th century A.D., Bādāmī.

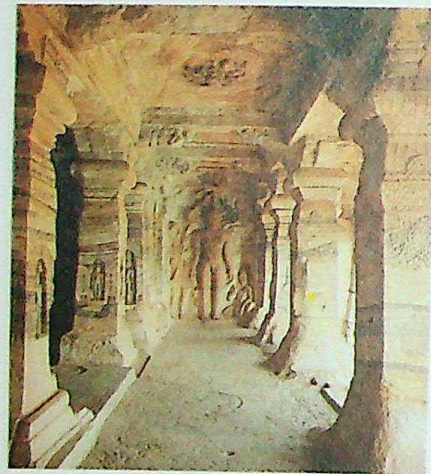
*This is also a pleasing panel.*

128. Close up of 127.

129. Bāhubali flanked by sisters and adored by attendants, Western Chālukya, 7th century A.D., Bādāmī.

130. Seated Ambikā under the tree flanked by attendants, lion near her foot, early Western Chālukya, 7th century A.D., Aihole.

*Judged by any standard, this is the most beautiful representation of Ambikā and almost lost in a cell of the Megutī temple on the hillock that has the famous inscription of Ravikīrti. It has not come into proper limelight. The workmanship is delicate.*

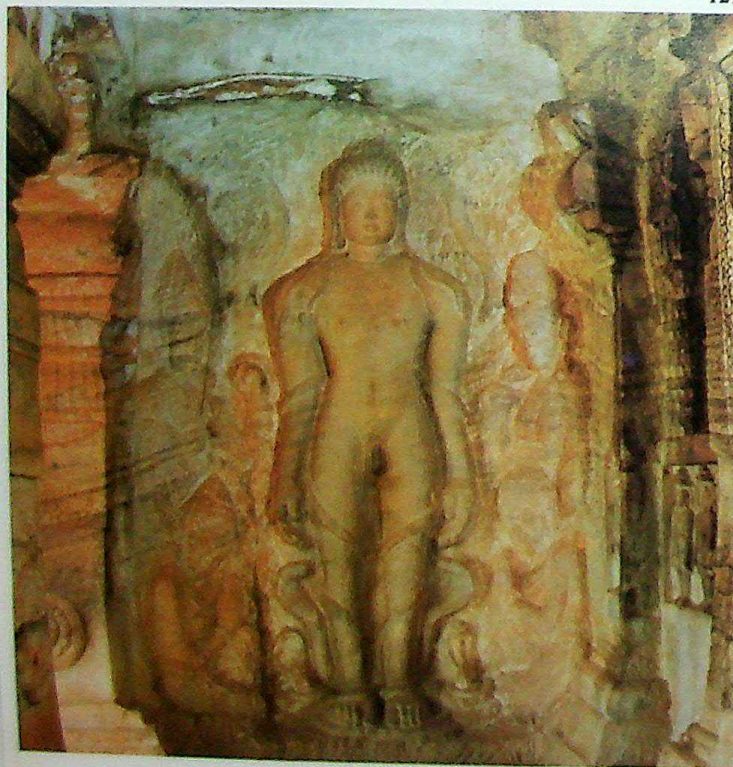


127

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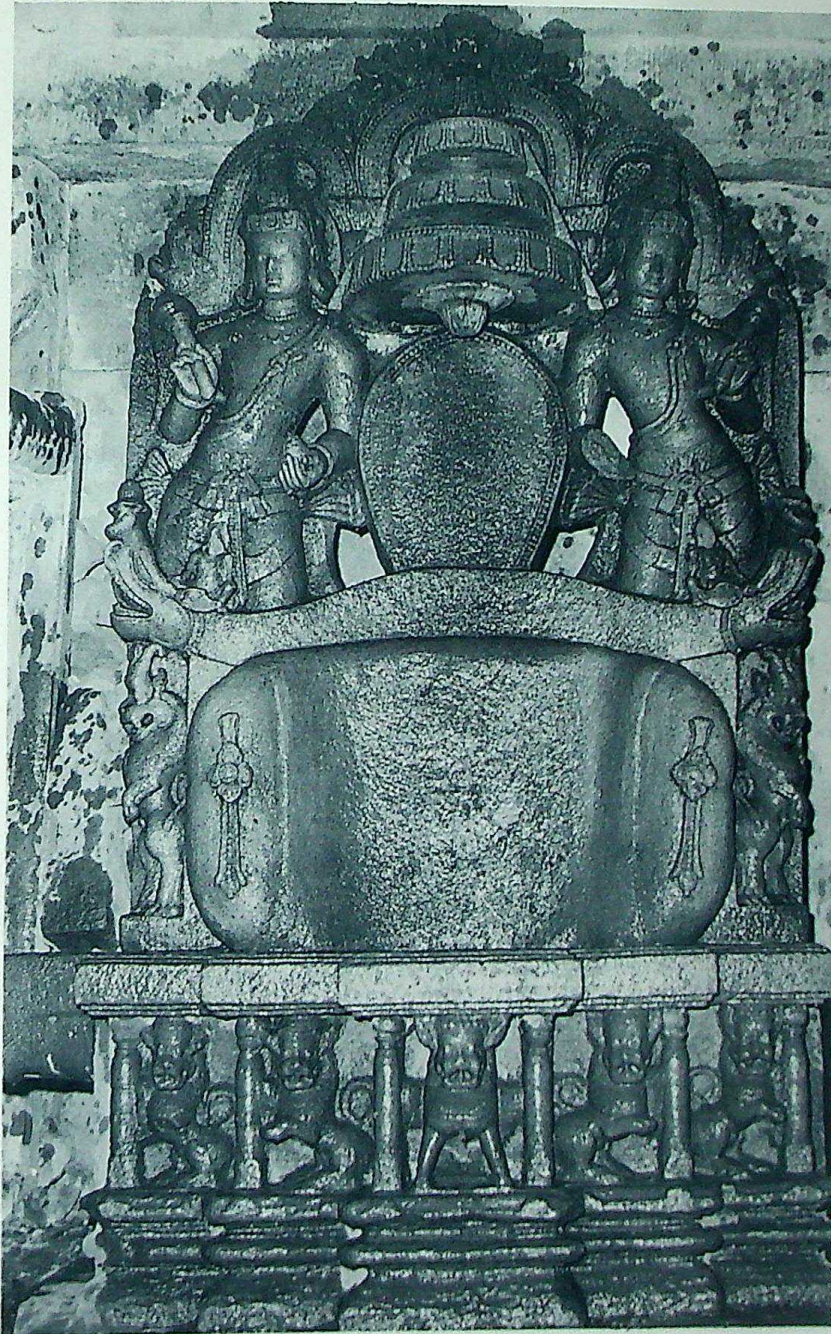
130



96







131. Throne of Tirthankara with *chauri*-bearer, triple umbrella and triple arch above, Chālukya, 11th-12th century A.D., now preserved in the Śiva temple, Aihole.

*It is indeed sad that the main figure of the Tirthankara that should have been an exquisite one intended for this is lost. It should have been a separate one, as the carving is deliberately in two pieces, only one of which is preserved.*







After Kṛishṇa I who created the wonder in medieval art, the Kailāsa temple at Ellora, which is the most glorious in the art history of India, the confidence created in the process of cutting and chiselling a monument from top downwards in the rock with the entire plan in the mind of the architect and yet without a single flaw anywhere became an accomplished fact judged even from the miniature Jaina temple No. 32. In India where there is a strong abiding faith in the sanctity of the perfectly chiselled carving, the merest small defect is capable of rendering the most aesthetically perfect monument unfit for adoration. The success thus is something beyond praise. No wonder that a later Rāshṭrakūṭa inscription, the Baroda plates of Suvarṇavarsha has a long and interesting passage narrating the imaginary conversation of celestials sojourning in the sky, stopping awhile, impressed by the magnificence of the monument and expressing their doubt whether the same master who did it could succeed in creating another like it even if he tried. It was indeed no joke to have planned in one's own mind the entire ramifications of a great temple with its innumerable adjuncts spread out and in storeys, with its pillared halls and pavilions, ambulatories and courts, cloistered cells, free-standing banner pillars and stately elephants, towers and lotus-adorned spires, with every part, including the sculptural decoration and even the enshrined sculptures themselves, all out of the monstrous rock. The depth and nature of this rock was unfathomed, but it had to be carved from top downwards with the utmost care, as the slightest flaw was to be avoided, and carved out of a meaningless mass of rock, which only the vision of a great architect like this one could accomplish and excite wonder.

The Jaina cave towards the end of the series in Ellora is a miniature, but an equally important monument like Kailāsa, with not yet a century elapsed, the tradition yet fresh and enthusiastically preserved by the sculptors. The expression of aesthetic import observed in several themes gives a distinction to Rāshṭrakūṭa art. It is sometimes a motif, sometimes the iconographic form, or even of a theme or an episode from literature ennobled and presented in a superb fashion to arrest the attention of connoisseurs of art. Sometimes it is a pure expression of the sculptor's technical perfection and superior aesthetic vision administered in a simple sculpture elegantly sculpted. Not infrequently it is an important suggestion of a great import in a sculpture which has so much more to reveal than as seen superficially on the surface.

As an example of the sublimation of a motif is the unique carving of the lovers in close embrace closely following and necessarily recalling the famous description of Kālidāsa of the Yaksha, far separated from his beloved, his approach hindered by adverse fate, joining her closely in his fancy his emaciated body with hers equally attenuated, his excitedly heated matching the warmth of hers, his tears joining the moisture of hers, his perpetual longing with her longing which is no less, his warm sighs meeting hers heaved in great profusion and warmth, *Meghadūta*, 2,42. There is probably no *mithuna* sculpture in the whole range of Indian

132. View of Kailāsa temple, Rāshṭrakūṭa, 8th century A.D., Ellora.

*This is the greatest wonder of rock-cut architecture in India, as it is carved from top downwards, with the entire plan in the sculptor's mind, taking care to see that there was not a single defect anywhere in the execution of so mighty a project as this tremendously sprawling gigantic and yet exquisite temple in rock. This has inspired several other temples including the Jaina rock-cut temple No. 31.*



## PANORAMA OF JAIN ART

133. Miniature rock-cut temple with entrance *gopura*, Rāshtrakūṭa, 9th century A.D., Ellora.

*This is inspired by the tradition of the Kailāsa temple.*

134. *Praudhā*, the domineering beloved, with lover welcoming her caress, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.

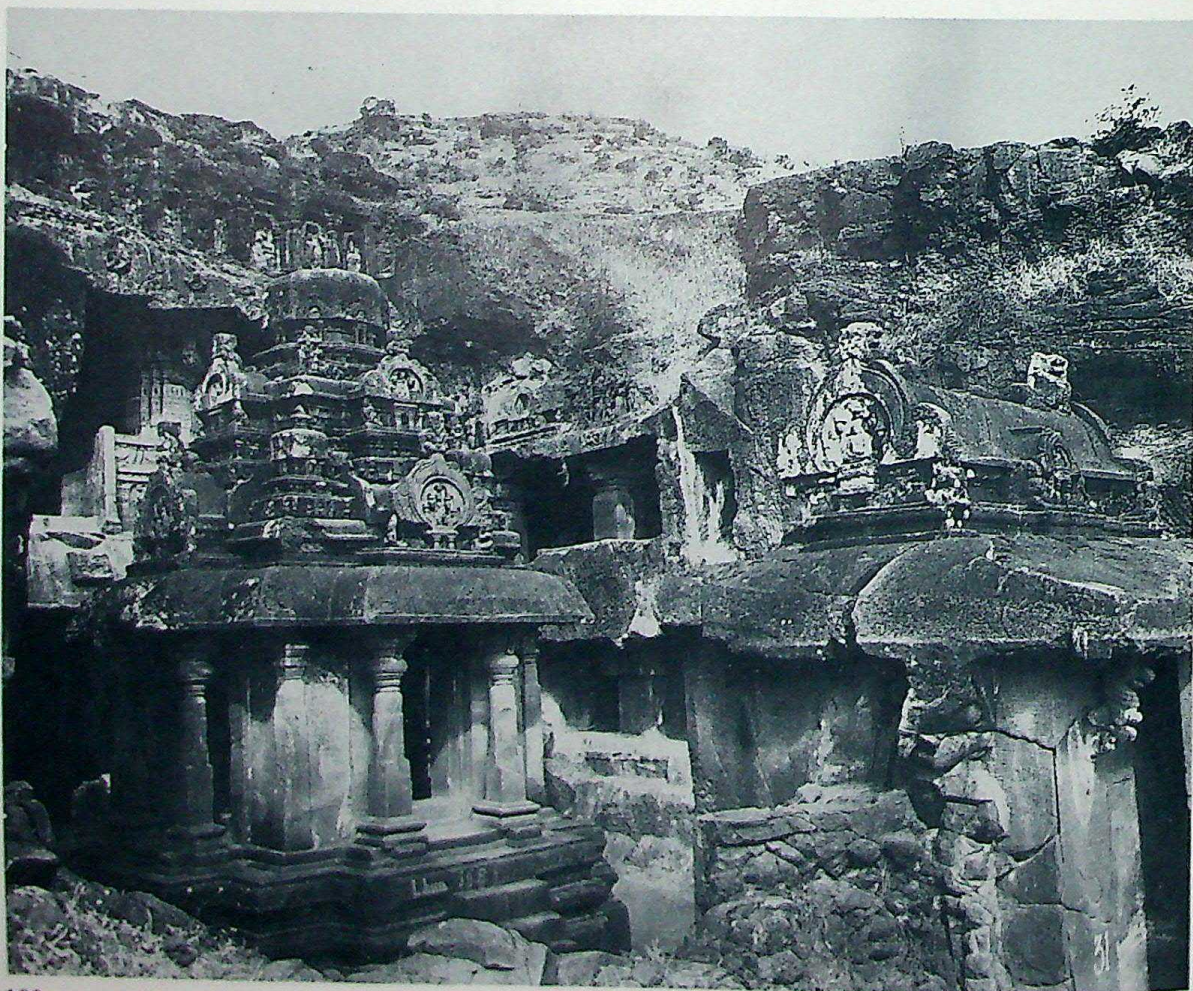
*This shows the towering power of alluring charm, śṛṅgāra, in rhetorical fashion.*

art that has better expressed this idea of close embrace showing the unison of the heart of the lovers in a physical expression of it.

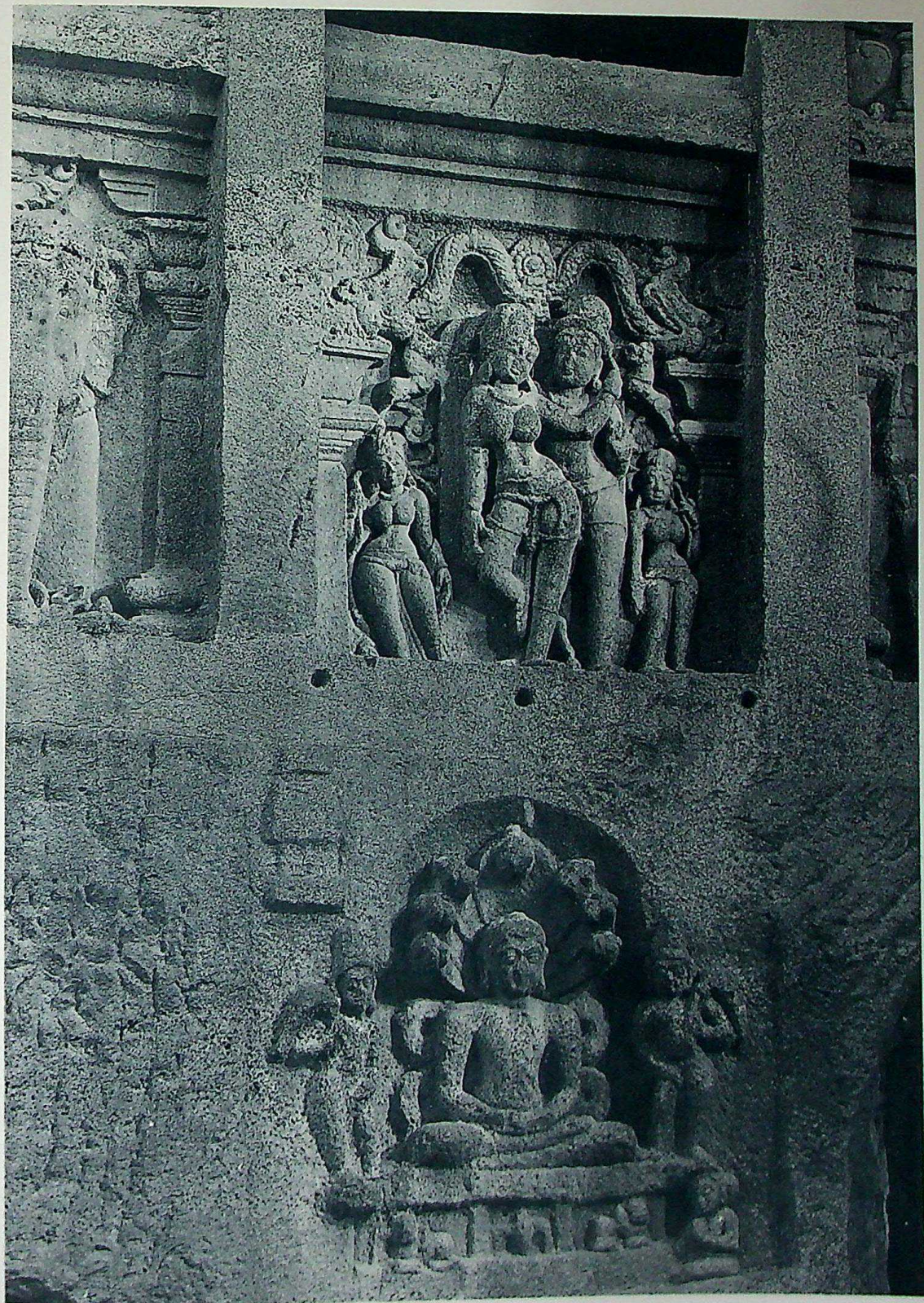
There is another as an example. It is an unequivocal expression of a *praudhā*, domineering beloved, who does not tamely close herself in embrace against the chest of the lover facing him, but with great coquettish sweep stands resting her back on his chest, pronouncing her so mature as to dictate and have her way that the lover appears tame, i.e. *mugdha*, welcoming even her glance and caress in the place of the close embrace. This is aesthetically the most important sculpture in the ninth century Jaina Cave No. 32 centrally sculpted at the top of the face.

Below this is Pārśvanātha with the coils of the reptile forming a back seat and the seven hoods gracefully and reverently held as a canopy over the head of the Master whose *ushnīsha* of intelligence is very prominent, his eyes closed in *chāpākāra* fashion as the *Chitrasūtra* text would have it for those in sublime meditation and peace, attendant figures on either side waving *chaurīs*. The glory of the Tirthankaras is expounded by peaceful monks in a rectangular panel down below. The whole carving is the very picture of peace with profundity of noblest thought in meditation indicated by the *padmāsana* and the pair of palms one over the other like lotuses in full bloom on the lap of the Tirthankara.

*Continued on page 105*





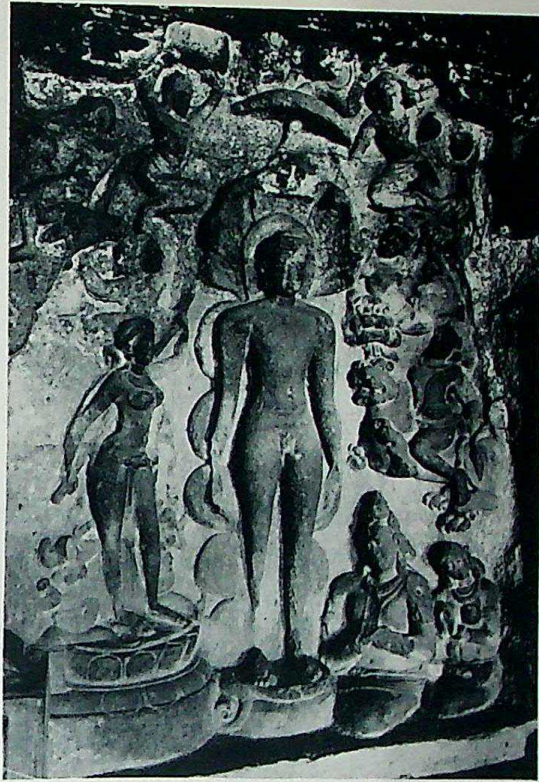






135. Close up of the rock-cut *vimāna* part of the temple alone, Rāshṭrakūṭa, 9th century A.D., Ellora.



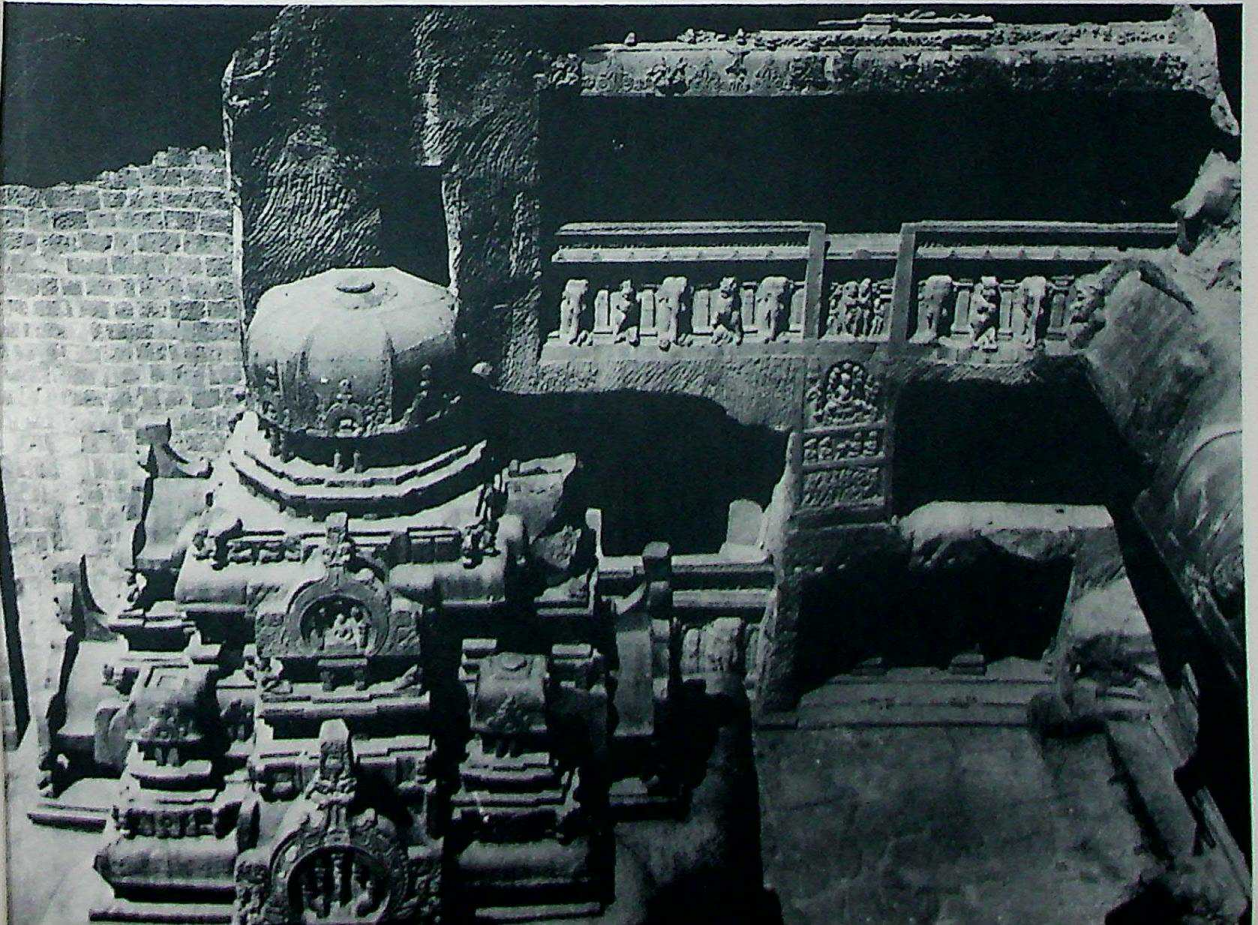


136. Kamatha's attack on Pārśvanātha, Dharaṇendra and Padmāvatī flanking Tīrthāṅkara, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.

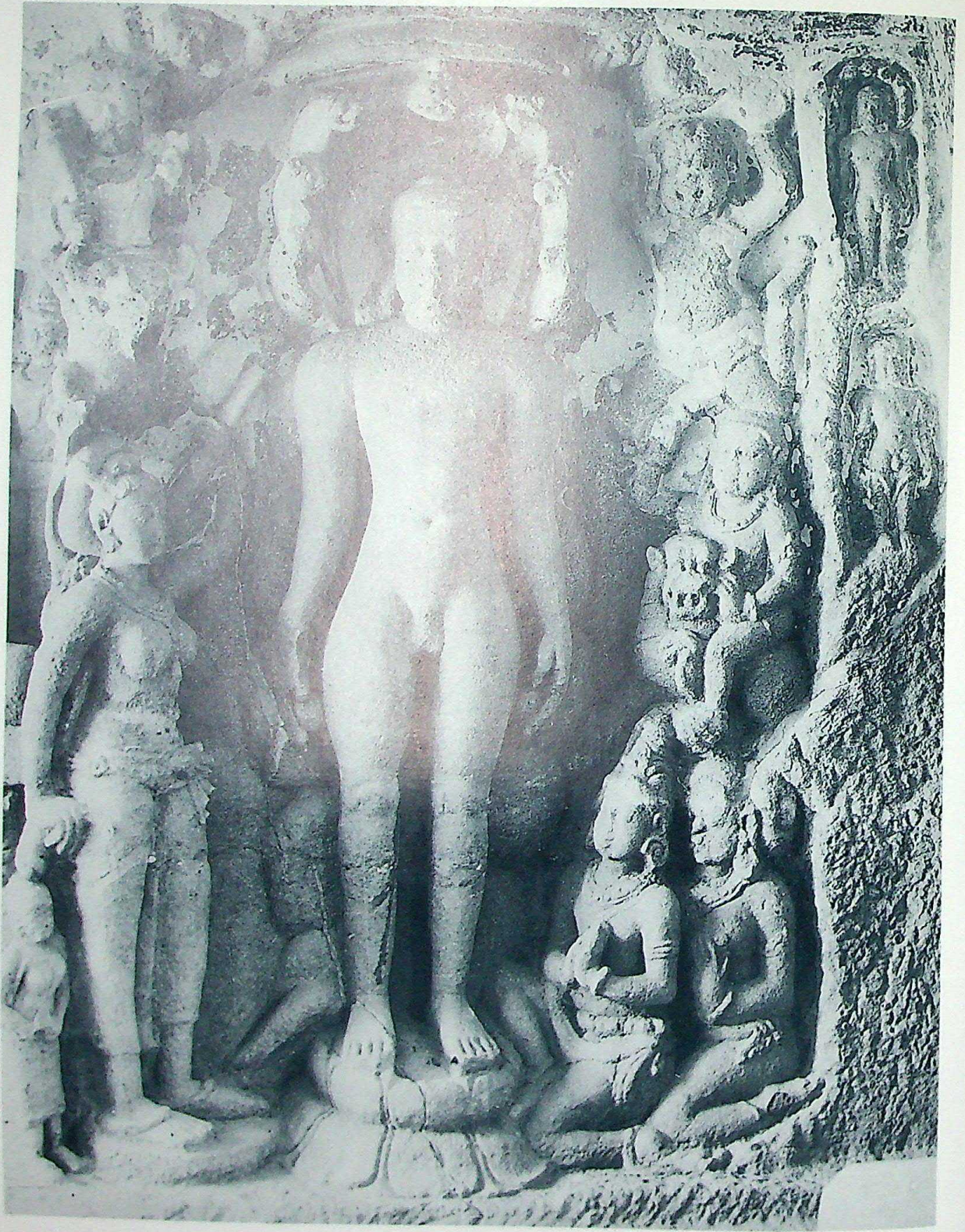
137. The same rock-cut temple with court and the three famous noteworthy panels, Rāshtrakūṭa, 9th century A.D., Ellora.

136

137









Further down below is a separate panel of the warriors of the Rāshtrakūṭa realm in the full flush of success in battle proclaiming the glory of heroic flavour, *vīrarasa*. But, as Ānanda-vardhana has put it in his *Dhvanyāloka*, it is not the might of the Pāṇḍavas, the heroic flavour *vīrarasa*, the much coveted and difficult though hapless victory, that has precedence in the *Mahābhārata*, but meditation on the Almighty leading on to the finer emotion of peace, *śāntarasa* that has the place of honour. *Śāntarasa*, in fact, is the glory of the *Mahābhārata*, not *vīra* or *karuṇa* or *bībhatsa* or *adbhuta* or any of the others. Here in this sculpture where *śṛṅgāra*, *śānta* and *vīra* are separately brought together in different panels, it is eloquently proclaimed that the highest and the noblest flavour is the *śānta* which has been given the place of honour in the centre among the panels in a row where *śṛṅgāra* and *vīra* are at the top and bottom respectively. *Śānta* is prominently in the centre in two panels to definitely assure that it is so. This is indeed a great masterpiece of Rāshtrakūṭa art that is unparalleled.

In the same cave the treatment of individual themes like Kamaṭha's attack, Pārśvanātha adored by Dharaṇendra and Padmāvatī, the coils and hoods of the snake behind him very prominent, the umbrella held up by Padmāvatī, warding the boulder held up by one of the several wicked followers of Kamaṭha, shown in a fierce attitude of attack, is not only most aesthetically treated but occurs over and over again. There is a word *āsechanaka* meaning that which though enjoyed perennially does not still satisfy and only increases the desire to enjoy it more. This theme for the sculptor at Ellora has almost been so. That is why this is repeated and so successfully given masterpieces one after another.

Another episode is Bāhubali in penance, with the ant-hills and creepers growing over his legs, even the thighs encircled, his sisters on either side flanking him, and Vidyādhara in the sky above in devotional wonder holding garlands to be offered in adoration. This is another theme repeated and so beautifully.

Ambikā at Aihole in the temple bearing the famous inscription of Ravikīrti is the most effective not only in Chālukya sculpture but probably in Indian sculpture itself for this theme. It is nearly equally well represented and in fact in great enthusiasm repeated in this cave at Ellora.

Mātāṅga Yaksha seated on the elephant in this cave is a gem of art. He is flanked by attendant figures. The crown is gracefully decorated and the Tirthaṅkara in miniature is the crest jewel on it. The sacred thread of pearls, *muktāyajñōpavīta*, bears the Gupta-Vākāṭaka tradition of the strands twirled and the knot ribbon-fastened. The elegance of the necklace matches only that of the treatment of the armlet, waist-zone and stomach-band, *udarabandha*, all pearl- and gem-decked. The treatment of the tree with its leaves and branches is as beautiful here as it is in the panel opposite where sits Ambikā with a grace even in her somewhat ample form recalling the anatomy of feminine figures in Titian's paintings in medieval Italy. The mango leaves, sprigs and larger individual mangoes vying with the bunches of tender green ones, the golden crossband *suvarṇanavaikakshaka* on her chest, the necklet, her seated position at ease and majesty of form, with a lion at her feet and attendant figures flanking, is all almost outdone by another, with the figure more slender, with the dressed *dhammilla* hair mode pearl-decorated so very charming, hand in *abhaya* so reassuring, the child so close to her and hailing her in his own juvenile way, with an attendant holding umbrella and a hand in *sandanīśa* suggesting the glory of supreme knowledge, all so charming that they make out a great masterpiece indeed. Opposite it again is Mātāṅga repeated.

138. Kamaṭha's attack on Pārśvanātha, Dharaṇendra and Padmāvatī flanking Tirthaṅkara, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.

Continued on page 115



PANORAMA OF JAIN ART



139. Close up of 140 below.





**140.** Close embrace and kiss, Rāshtrakūṭa, 8th century A.D., Kailāsa temple, Ellora.

**141.** Close embrace and kiss, Rāshtrakūṭa, 9th century A.D., Jaina cave, Ellora.

*This has been inspired by the famous former one from Kailāsa.*

141





PANORAMA OF JAIN ART



142. Kamatha's attack on Pārśvanātha, Dharaṇendra and Padmavati flanking Tirthaṅkara, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.

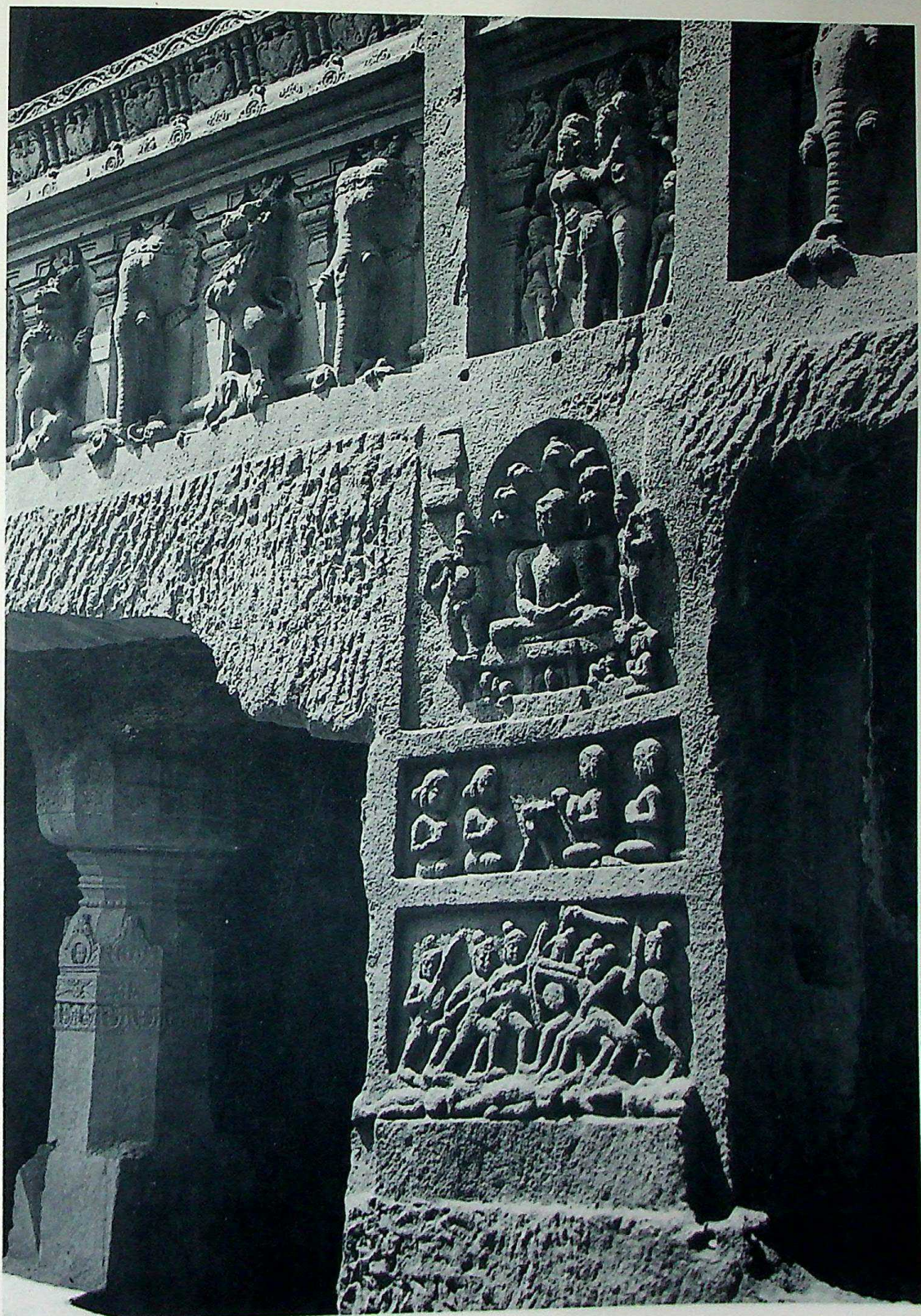


143. Bāhubali in penance with Vidyādharas above flanking him, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.

*The deer at his feet is symbol of asceticism and peace.*

144. Jaina view prominently presenting three exquisite panels, one below the other, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.







PANORAMA OF JAIN ART

145. Bāhubali, similar to the previous one, but with three deer at his feet.

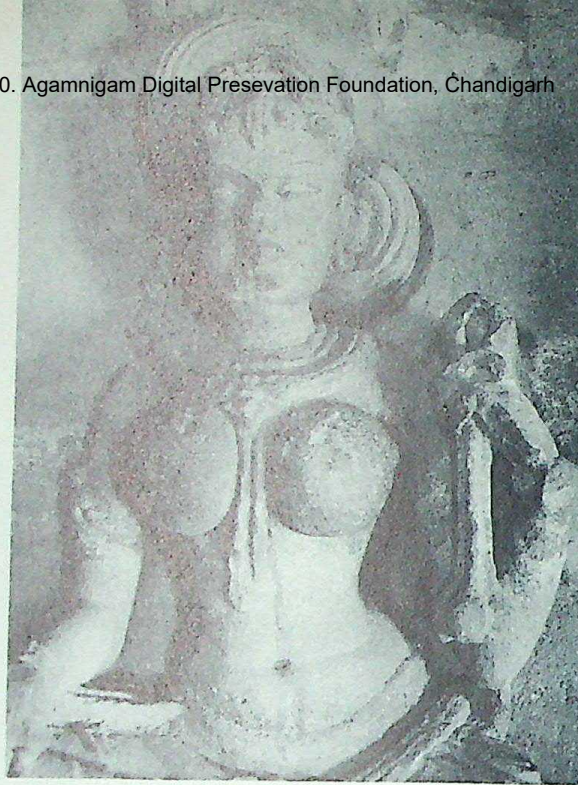




146. Bāhubali, Jaina  
Cave, Ellora.







147

148

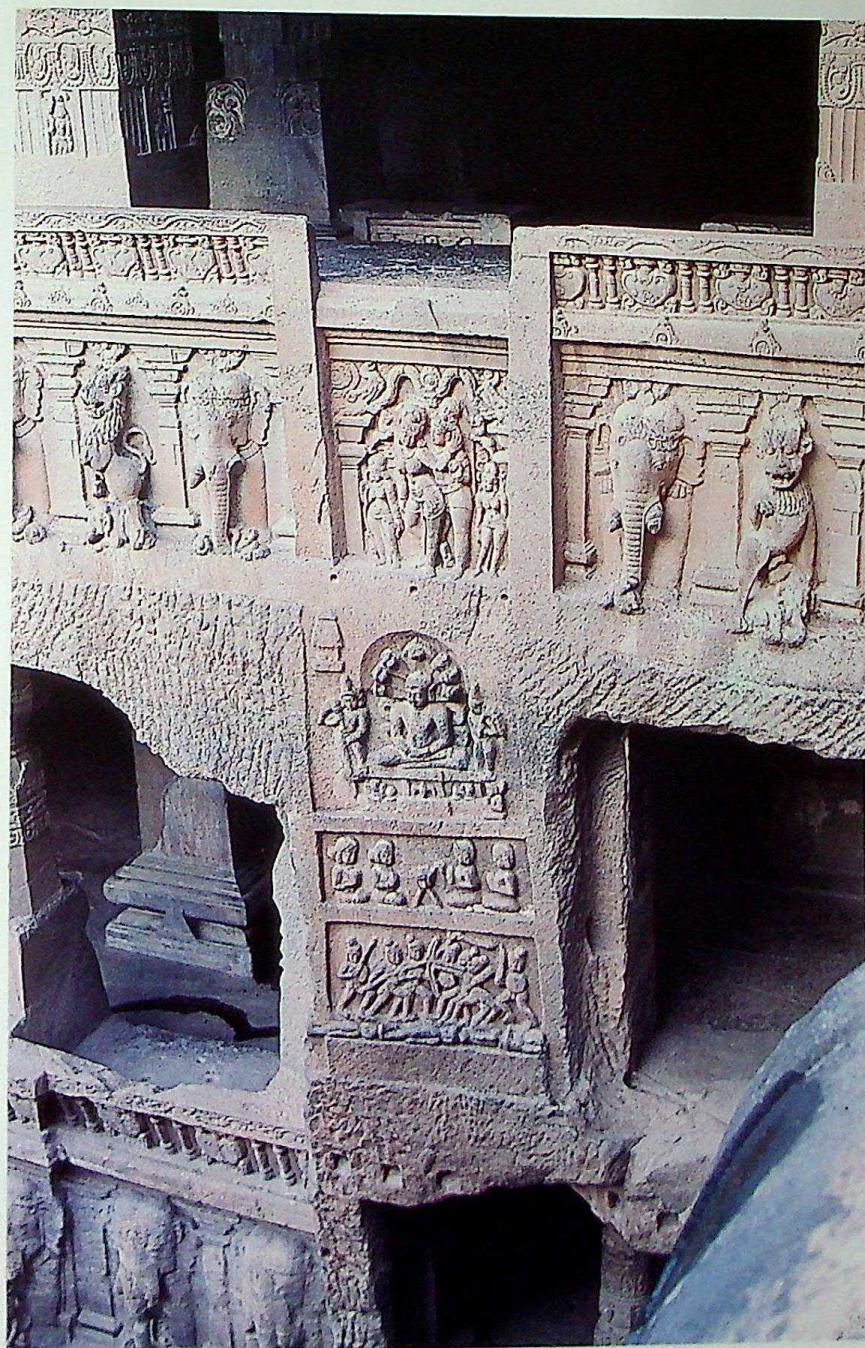


147. Ambikā, close up  
of 148 below.

148. Ambikā, another,  
slender in form,  
Rāshtrakūṭa, 9th century  
A.D., Ellora.



149. Jaina view  
prominently presenting  
three exquisite panels, one  
below the other,  
Rāshtrakūṭa, 9th century  
A.D., Cave 32, Ellora.







150

151



150. Ambikā, another, slender in form, Rāshtrakūṭa, 9th century A.D., Ellora.

151. Ambikā, another, slender in form, Rāshtrakūṭa, 9th century A.D., Ellora.



In this same cave we have again a figure of Lakshmī, with lotus in one hand, the other assuring one to be unafraid. A pair of devotees are at the bottom of this panel.

The happy theme of personified *nidhis* or treasures, *śaṅkhanidhi* and *padmanidhi*, is wonderfully repeated in this rock-cut temple. There is an enigmatic smile on the lips of the seated *padmanidhi*. From the top of the lotus in the left hand proceeds a jet of gold as a thick roll that almost encircles the crown and reaches the right shoulder forming as it were the outline of a halo of sparkling gold, a shining nimbus.

The pillars of the *maṇḍapa* in the adjoining Cave No. 31 have the brimming pitcher, *pūrṇaghaṭa* wonderfully glorified at their base with floriated lotus leaves and flowers issuing from its mouth to suggest the overflowing water of plenty and prosperity. The Vidyādhara flying in pairs carry the lute for music, raise the hand in *alapadma* to the accompaniment of wondrous adorative hymns sung, or carry garlands as respectful offerings, on the front of the roof of the *maṇḍapa*. And, above it, at the farther end is the roof of the temple itself with Lakshmī bathed by a pair of elephants flanking her centrally depicted, and other celestials individually and in groups all along in a row. The projecting court in front of the *maṇḍapa* with balustrade decorated with a series of *pūrṇakumbhas*, the whole monument raised up by rows of elephants as *diggajas* support the world itself, a theme ennobled in the Kailāsa, is a glorious success in sculpture and architecture by the sculptor of these two caves. A mere look at the beautifully fashioned *adhishṭhāna* base, pillars, roof, *maṇḍapa* and the *śukanāsa*, tier after tier on all the four sides, the central *vimāna* in tiers, a miniature simulation of the main Kailāsa temple itself, following exactly the same architectural principles, would illustrate how the Kailāsa temple at Kāñchīpuram, the model for the Virūpāksha temple of Vikramāditya's creation at Paṭṭadakal by the famed and extraordinarily knowledgeable southern sculptor, which again had been the ideal for the Rāshṭrakūṭa sculptor of Kailāsa, has continued here also to inspire the same tradition being continued and repeated.

Evaluated aesthetically from any point of view, sculptural, architectural, aesthetic, iconographic, this is probably the most attractive. This is a real triumph.

No wonder that in their large empire that thrust itself into a considerable portion of Tamiḻ Nāḍu, Āndhra Pradesh was included. What a fine Rāshṭrakūṭa monument should have existed in Dānavulapāḍu in Cuḍḍāpah district can easily be visualised by the remarkable carvings presented in the Madras Museum, the inscription on the pedestal of one of the charming *chaumukhas* suggesting the date and dynasty. The carving of the bathing pedestal is typical and charming. The *chaumukha* itself is in the best tradition of Rāshṭrakūṭa art as also the colossal image of Tīrthankara and the large seated Yakshī.

Continued on page 131





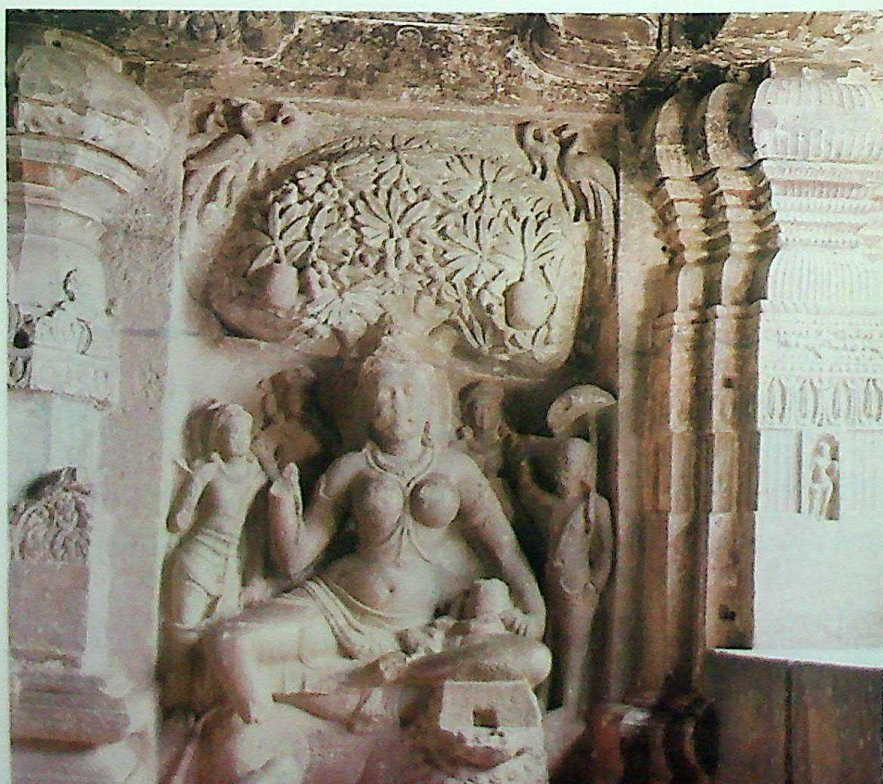
152

152. Mātāṅga Yaksha seated on elephant, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.  
*A gem of Rāshtrakūṭa art.*

152A & 153. Ambikā seated under the mango tree with attendant and her lion, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.

152 A

153





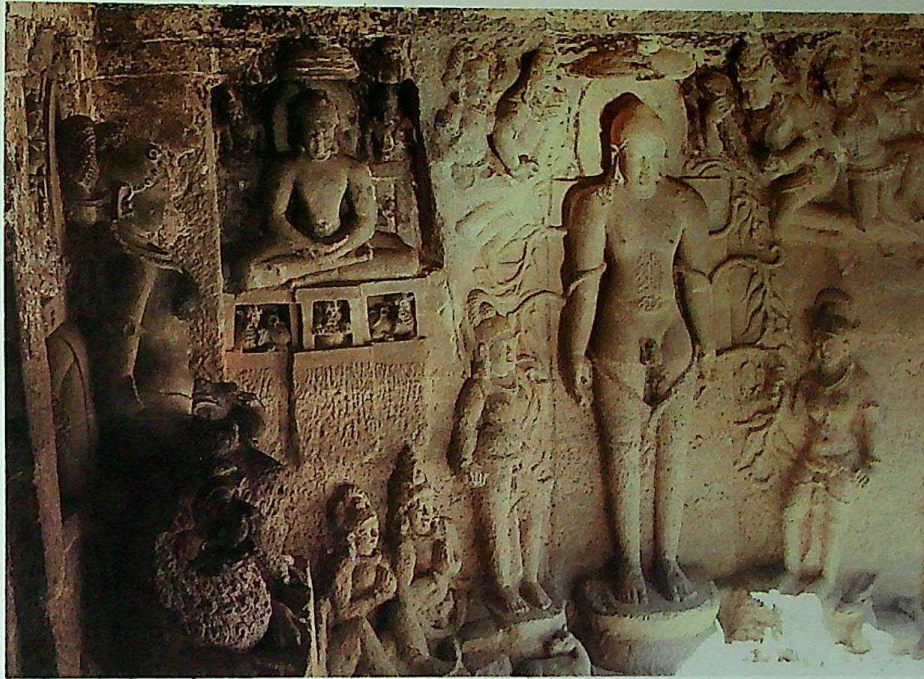
154. Bāhubali in penance with Vidyādhara above flanking him, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.

*The deer at his feet is symbol of asceticism and peace.*

155. Bāhubali in penance in Cave 32, Rāshtrakūṭa, Ellora.

156. Praudhā, the domineering beloved, with lover welcoming her caress, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.

*This shows the towering power of alluring charm, Śṛīṅāra, in rhetorical fashion.*



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PANORAMA OF JAIN ART

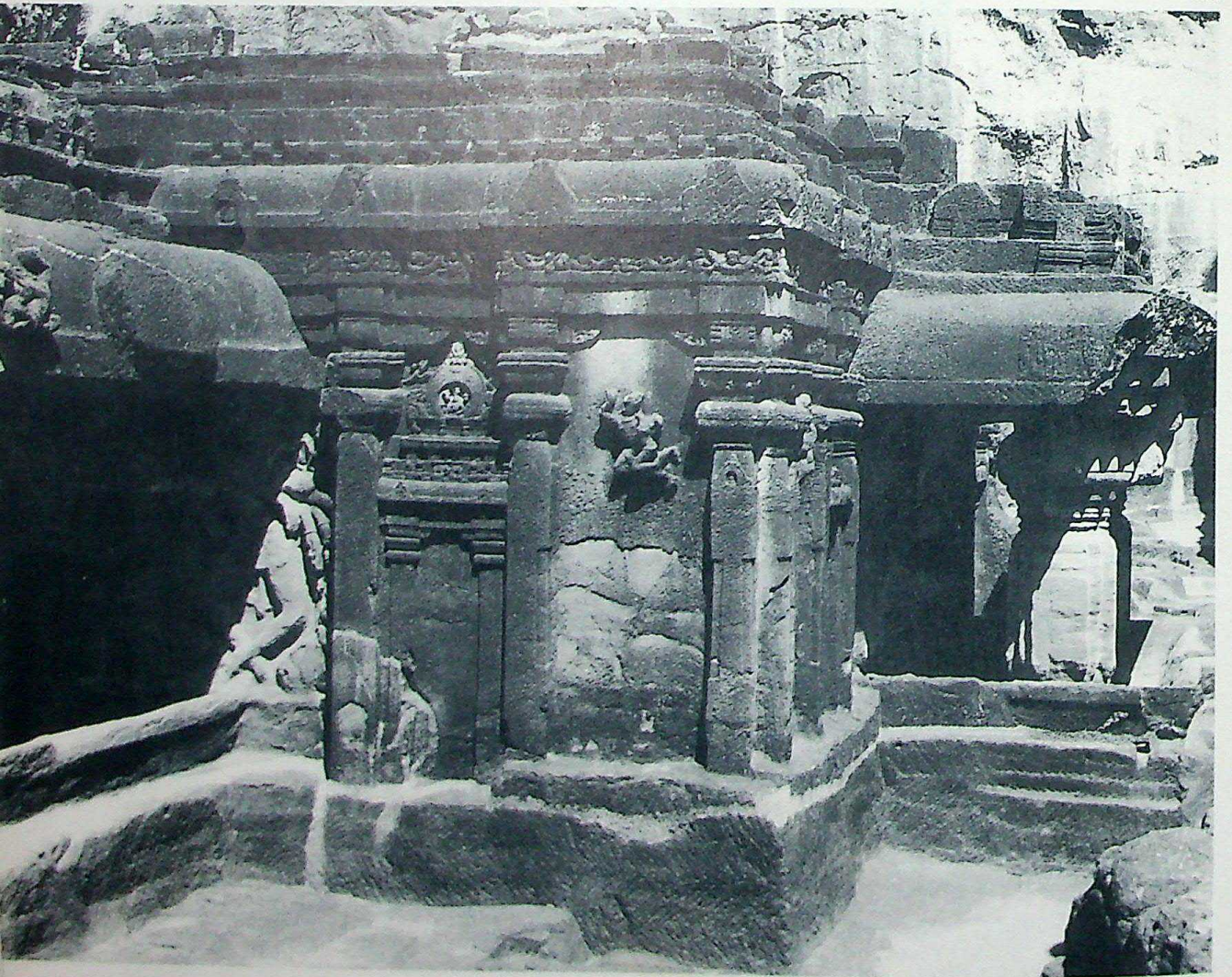
157. Vidyādharas from  
Jain temple, Ellora.

158. Vidyādharas from  
Jain temple, Ellora.



157

158





159



159 A



159 & 159 A. Vidyādhara  
from Kailāsa cave, Ellora.



PANORAMA OF JAIN ART

160. Ambikā with figure more slender and *dhammilla* more elaborately made up, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora. A very charming figure.

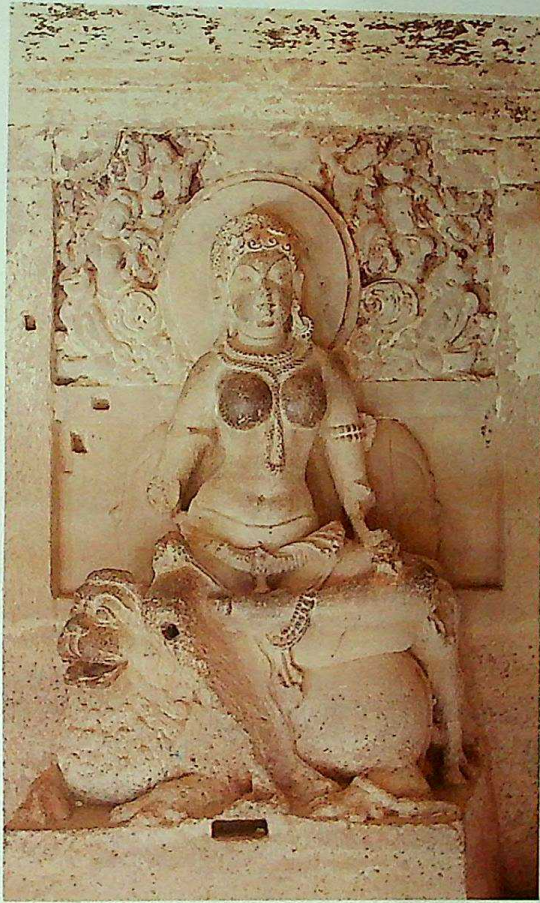




161. Ambikā,  
Rāshtrakūṭa, 9th century  
A.D., Jaina Cave, Ellora.

162. Ambikā,  
Rāshtrakūṭa, 9th century  
A.D., Jaina Cave, Ellora.

163. Close view of Bāhubali  
through a chink in cave 32,  
Rāshtrakūṭa, 9th century  
A.D., Ellora.

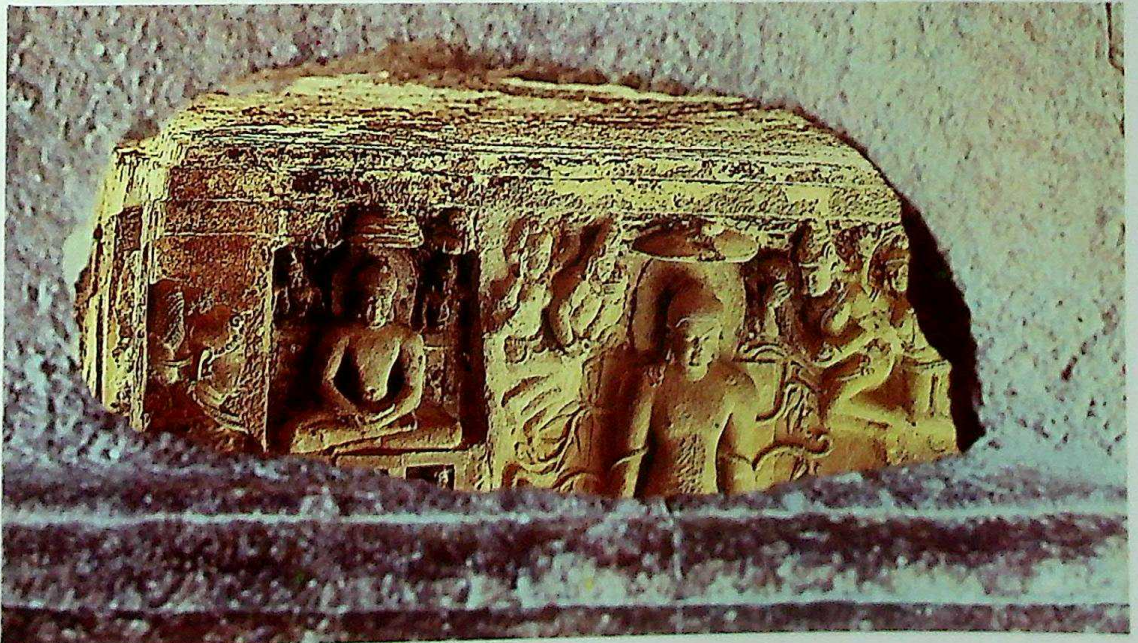


161



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PANORAMA OF JAIN ART



164. Ambikā, slender in form, with beautiful *dhammilla* hair-do, full figure, Rāshtrakūṭa, 9th century A.D., Ellora.





165

166



165. Close up of 164.

166. *Chaumukha* of *Devas*,  
Rāshtrakūṭa, 9th century  
A.D., Cave 32, Ellora.

167. A *Yakshī*, Cave 32,  
Ellora.

167







168

168. Śaṅkhanidhi,  
Rāshtrakūṭa, 9th century  
A.D., Jaina Cave, Ellora.

169. Padmanidhi,  
Rāshtrakūṭa, 9th century  
A.D., Jaina Cave, Ellora.

169







170

171

170. Caryatids gracefully holding up the *vimāna*,  
Rāshtrakūṭa, 9th century  
A.D., Cave 32, Ellora.  
*This is also a very beautiful  
example of Rāshtrakūṭa art.*

171. Ribbed pillars with  
themes like nymphs,  
dwarfs, Jinas, etc.,  
Rāshtrakūṭa, 9th century  
A.D., Cave 32, Ellora.  
*Aesthetically and  
architecturally very  
pleasing.*





172. Close up of Gajalakshmi, rows of Vidyādhara from the above, Rāshtrakūṭa, 9th century A.D., Cave 31, Ellora.

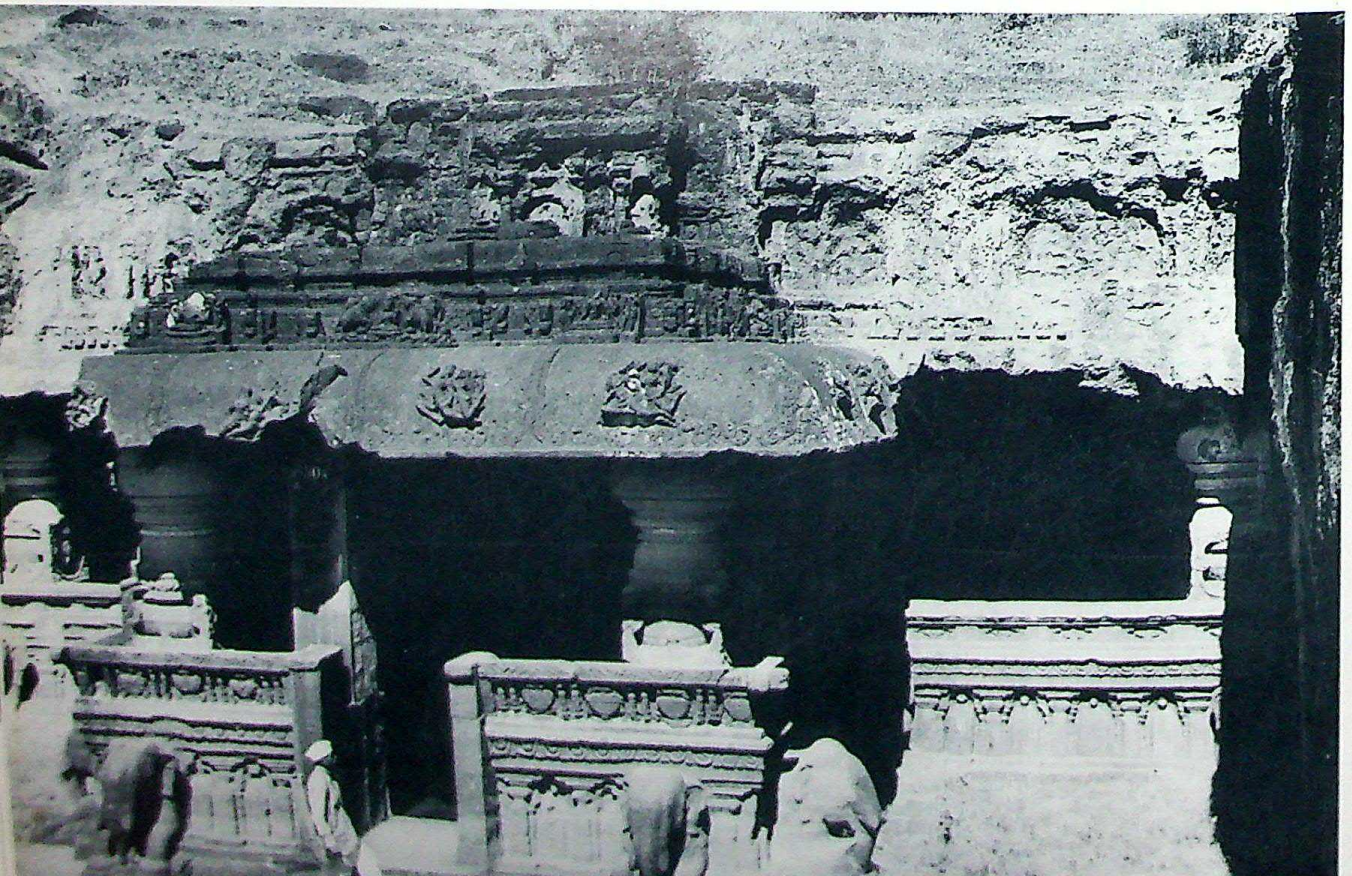
173. Pillars of the *maṇḍapa* adjoining Cave 31, prominently presenting the *pūrṇaghaṭa* motif and Vidyādhara flying in pairs on the front of the roof of the low *maṇḍapa*, with Lakshmi bathed by a pair of elephants above, Rāshtrakūṭa, 9th century A.D., Cave 31, Ellora.

174. Close up of Gajalakshmi, on door lintel of Gommateśvara temple, 10th century A.D., Śravaṇabelāgola.



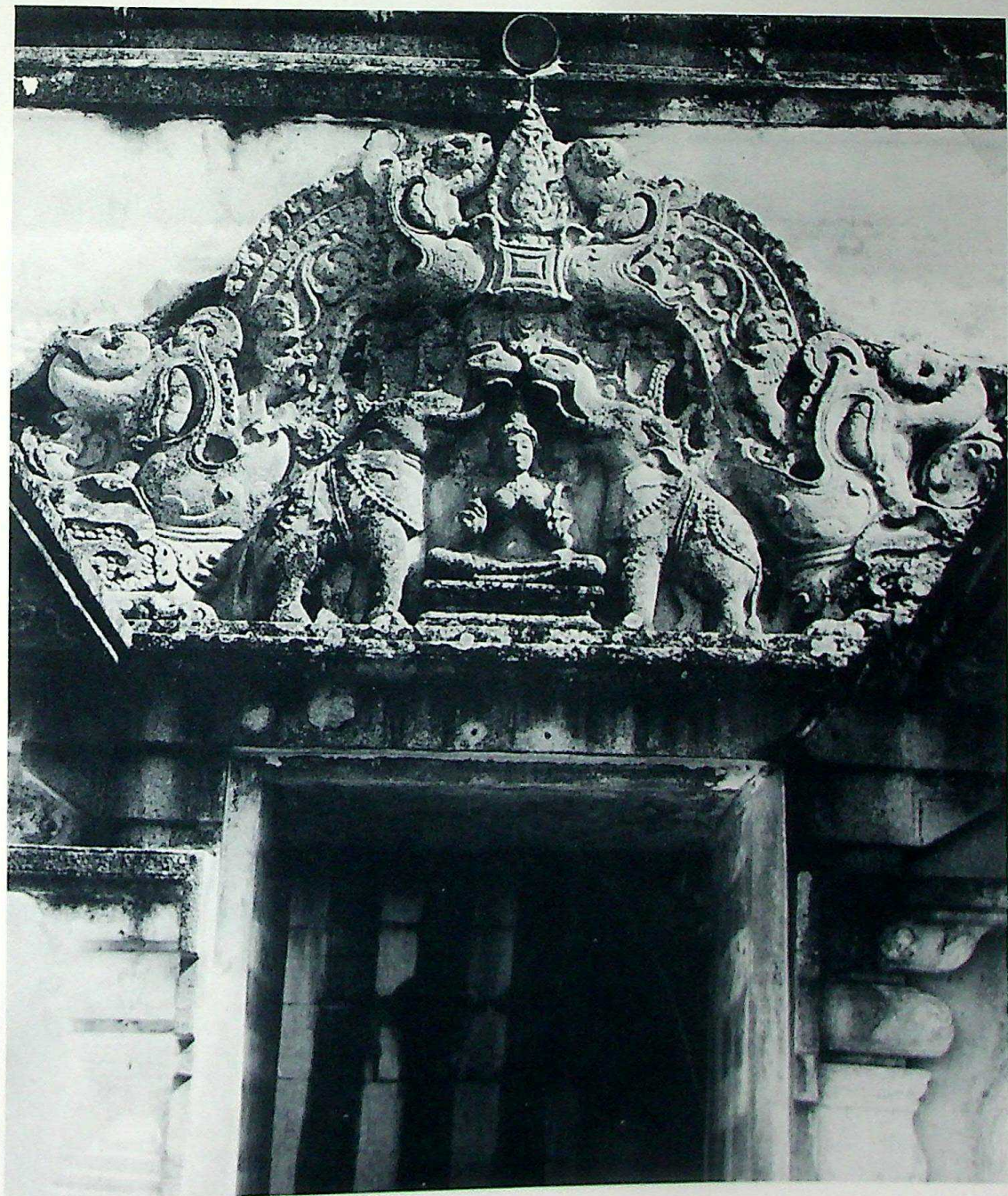
172

173





174



127

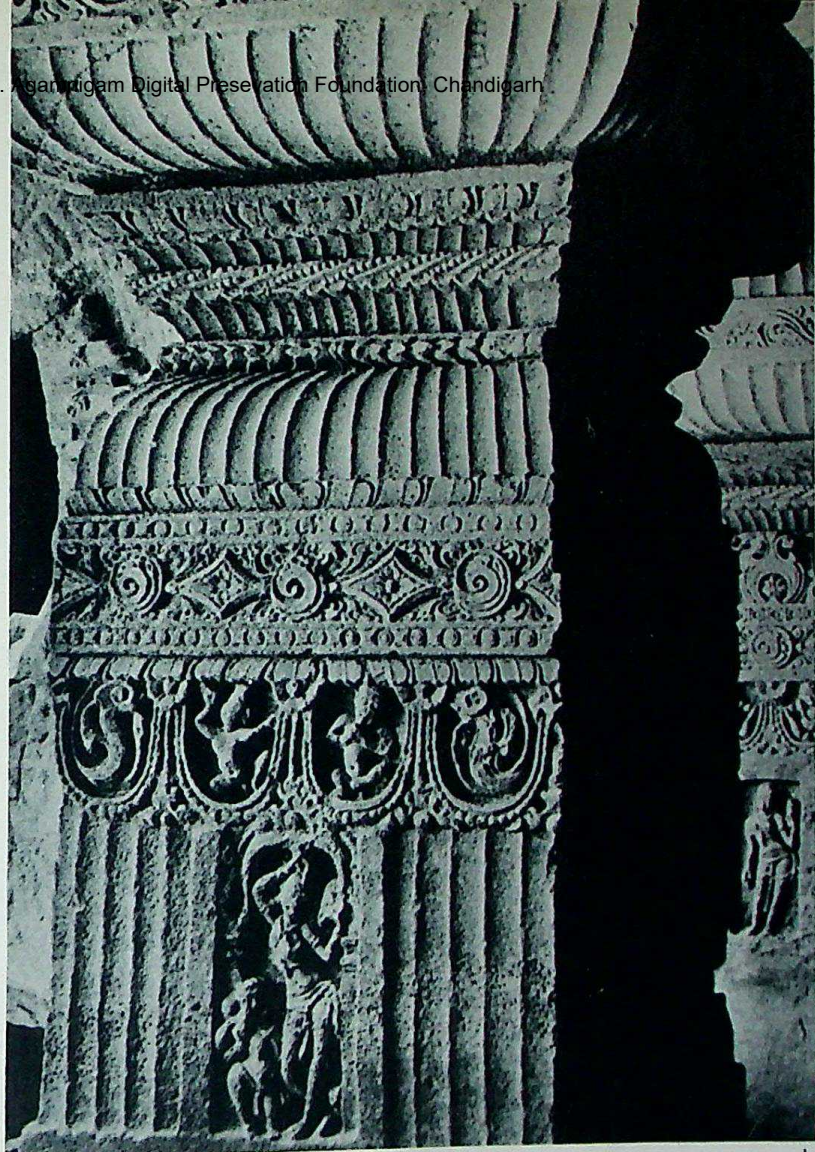


PANORAMA OF JAIN ART



175. Dvārapāla,  
Rāshtrakūṭa, 9th century  
A.D., Cave 32, Ellora.  
*A fine example.  
Aesthetically and  
architecturally very  
pleasing.*





176

177



176. Ribbed pillars with themes like nymphs, dwarfs, Jinas, etc., Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora. Aesthetically and architecturally very pleasing.

177. Ribbed pillars with themes like nymphs, dwarfs, Jinas, etc., Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora. Aesthetically and architecturally very pleasing.



PANORAMA OF JAIN ART

178. Elaborately carved pleasing pierced window with dwarf figure inset in foliage decoration, Nolamba, 9th century A.D., Hemāvati.

*This is such a pleasing school in Chālukyan style depicting themes so well that Rājārāja Choḷa, the great emperor after conquering Hemāvati, brought a similar pierced window with Gaṇa dwarfs amidst the creeper patterns carved, to be used for the maṇḍapa of his Rājārāṇeśvara temple at Tanjāvur.*





The Nolambas who ruled from Hemāvati were great Śaiva worshippers but still were not unkind to the aspirations of the Jainas; and there are several very lovely Jaina images of this school one of which, probably the most charming, disappeared over forty years ago. There are others still that could vouch for the sculptor's excellence in work in the Nolamba style.

The Gaṅgas who ruled over Gaṅgavādī represent an ancient dynasty like the Kadambas. They ruled from Talkād on the Kāverī, and though powerful for a while, were eclipsed later by the power of the Chālukyas and Rāshtrakūṭas. In fact they were powerful allies both of the Chālukyas and the Rāshtrakūṭas. Though originally of the Brāhmaṇical faith Durvinīta and others were Jainas. One of the most interesting and important Gaṅga carvings is the portrait of Nītimārga, the Gaṅga monarch who succeeded Rājamalla in the ninth century which has already been mentioned. This carving is the head of a memorial stone from Daḍḍahuṇḍi in which the king on his death-bed and the crown prince are depicted as also a nobleman who put an end to his life to get buried with his master he loved so well. Undoubtedly the greatest monument of the Gaṅgas is the colossal image of Bāhubali, the well-known Gommaṭeśvara at Śravaṇabelagoḷa which was caused and made during the time of Rāchamalla Satyavākya, the Gaṅga king, at the instance of his minister and general Chāmuṇḍarāya. This huge colossus that vies with others in its gigantic size but far outshines all the rest in its aesthetic charm is dated in 983 A.D. and probably is one of the finest images of its kind in India, a tribute to the fine workmanship of the Gaṅga sculptor.

Though by a coincidence, both Gommaṭa colossi from Kārkala and from Veṇūr, one of the fourteenth century and the other of the seventeenth century, are from the Kaṇṇāṭaka region. It should be said in fairness that considering their late date, they are good enough. The anthills over their legs and the serpents issuing from them as well as the creepers entwining the figures of colossal size against the natural landscape spread over a great distance create a magnificent effect miles around. The inscription at the feet of the colossus at Śravaṇabelagoḷa is not only in Kannaḍa but in Tamiḷ-Grantha and Nāgarī to make it of all India importance, the Deccan, south and north represented by the three scripts giving identical legend of its creation by Chāmuṇḍarāya. Śravaṇabelagoḷa being an early Jaina centre, there is a sculpture of an earlier period and paintings of much later period all of which are interesting in this place.

As already remarked the architectural features of the temples in the South do not go according to the faith but only according to the period and the area. The Jaina *mānastambhas* are an integral part of their temples and an especially noteworthy one is from Aladaṅgaḍi in the large temple called Doḍḍa *basadi*. It is a typical one.

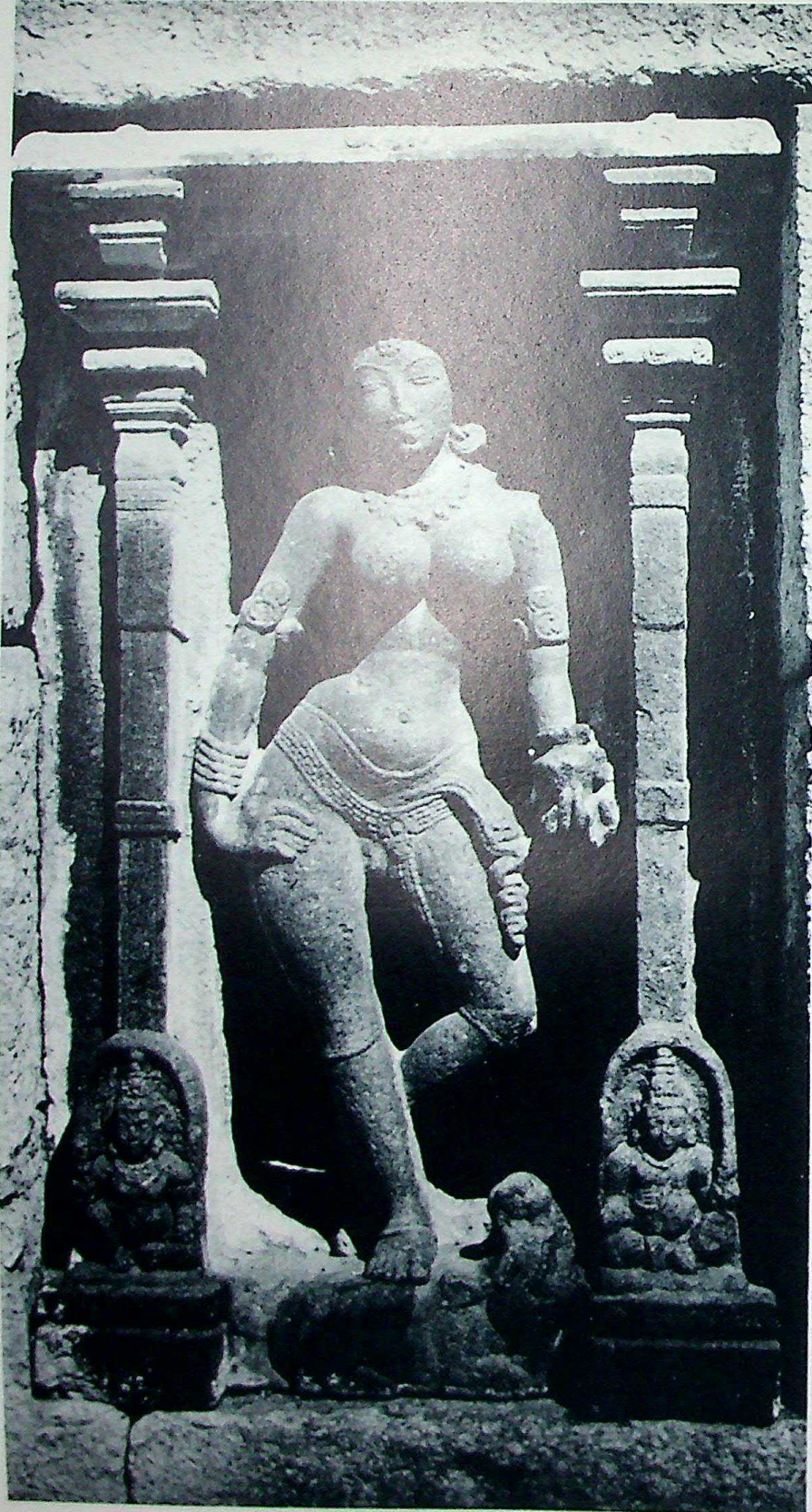
As in the temple of Galateśvara at Aṅgur, the entrance gateway, a typical elaborate one, has jambs divided into a large number of *śākhās* as

*Continued on page 139*





PANORAMA OF JAIN ART



179. Elaborately carved pleasing pierced window showing a *nāyikā*, Nolamba, 9th century A.D., Hemāvati.





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180. Elaborately carved pleasing pierced window showing a *mithuna*, Nolamba, 9th century A.D., Hemāvati.

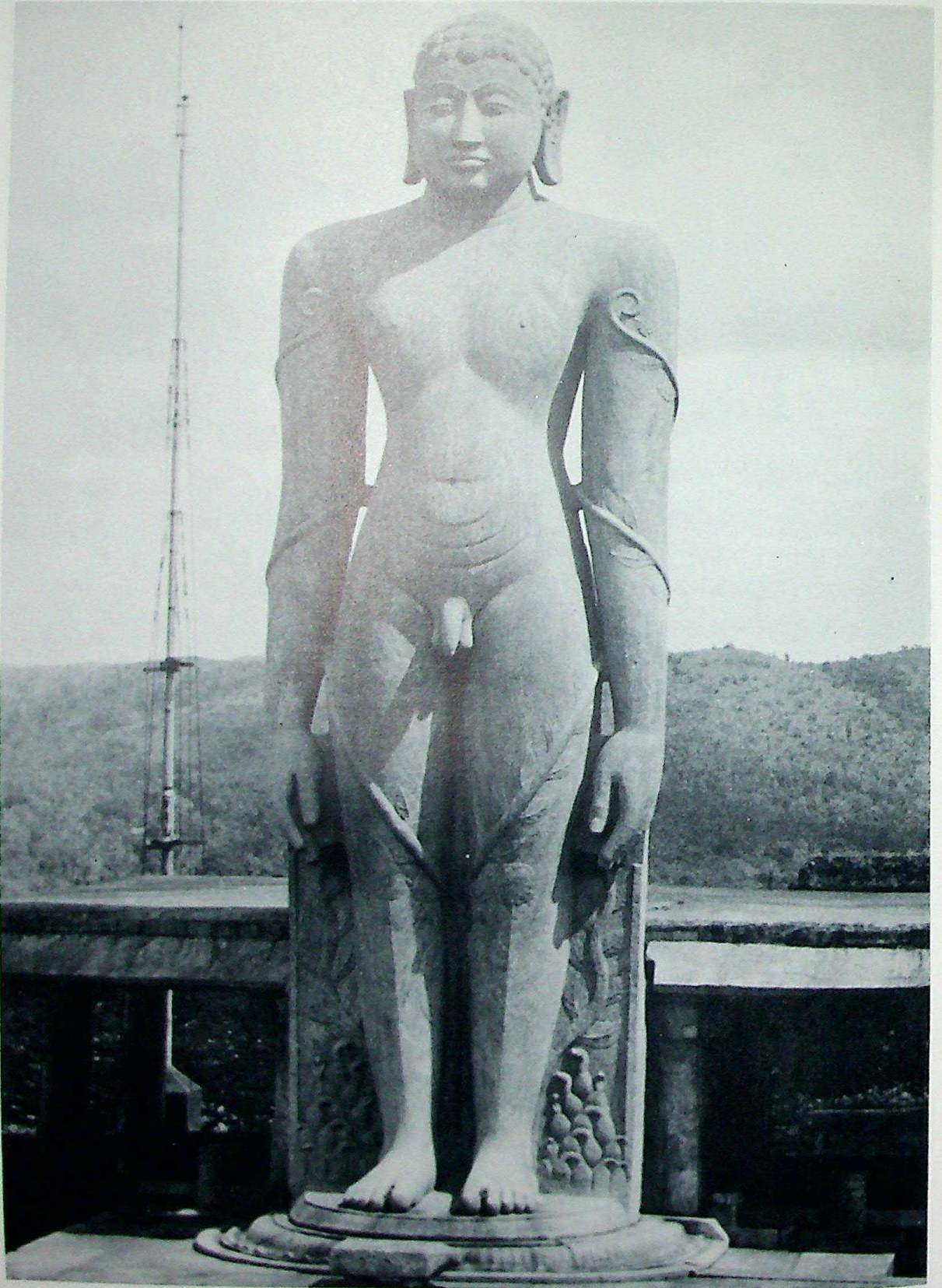
181. Seated Tirthaṅkara with attendants, Nolamba, 9th century A.D., Hemāvati.

181





PANORAMA OF JAIN ART

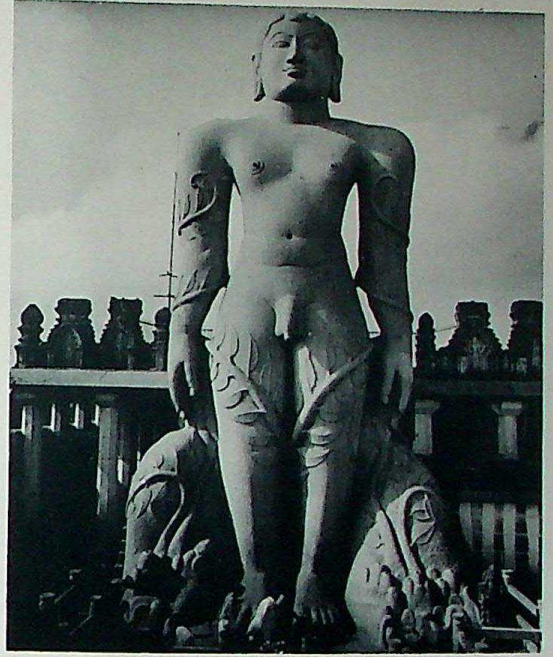




182. Colossal Gommaṭa,  
14th century A.D., early  
Vijayanagara, Kārkala,  
Karnāṭaka.

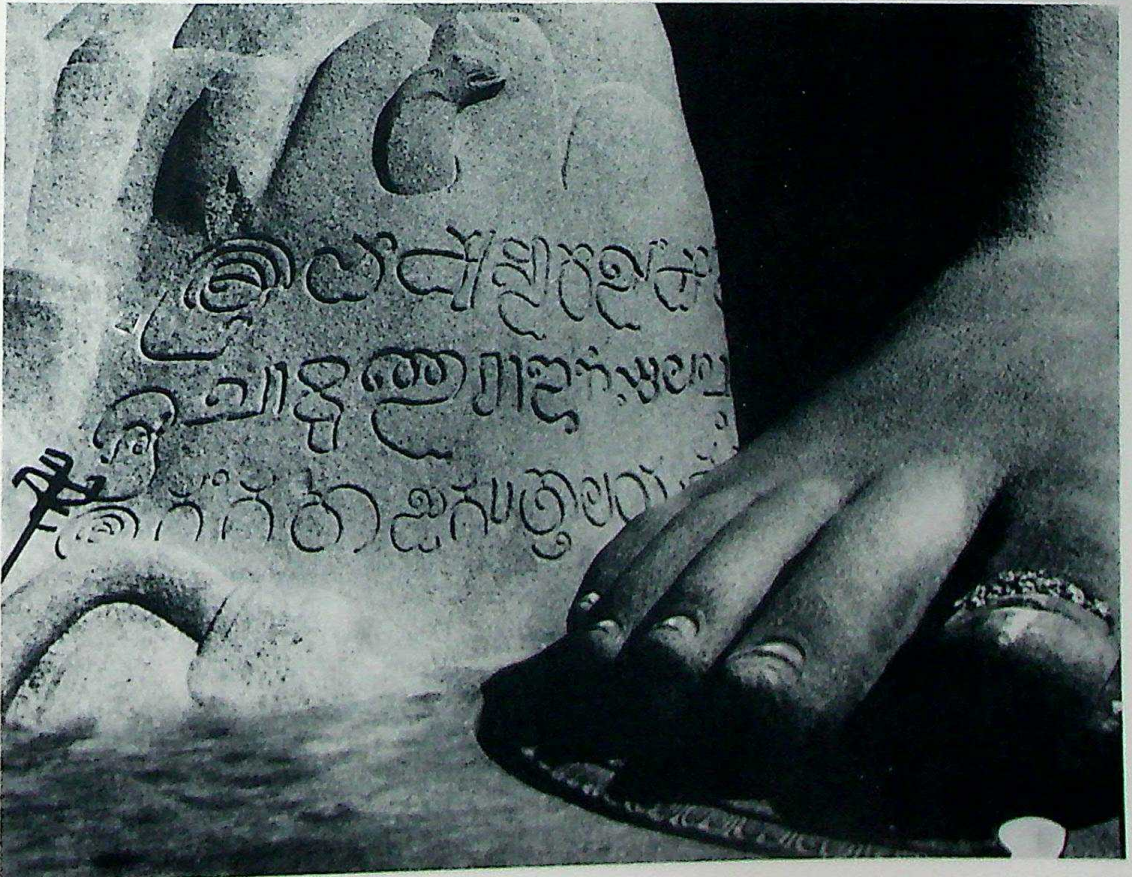
183. Gommaṭeśvara or  
Bāhubali, exquisite  
monolith, Western Gaṅga,  
10th century A.D.,  
Śravaṇabelagoḷa,  
three-fourth view.  
*Masterpiece.*

184. Inscription in  
Tamiḷ-Grantha, Kannada  
and Nāgarī describing in  
identical legend the  
creation of Gommaṭeśvara  
by Chāmuṇḍarāya,  
Western Gaṅga, 10th  
century A.D.



183

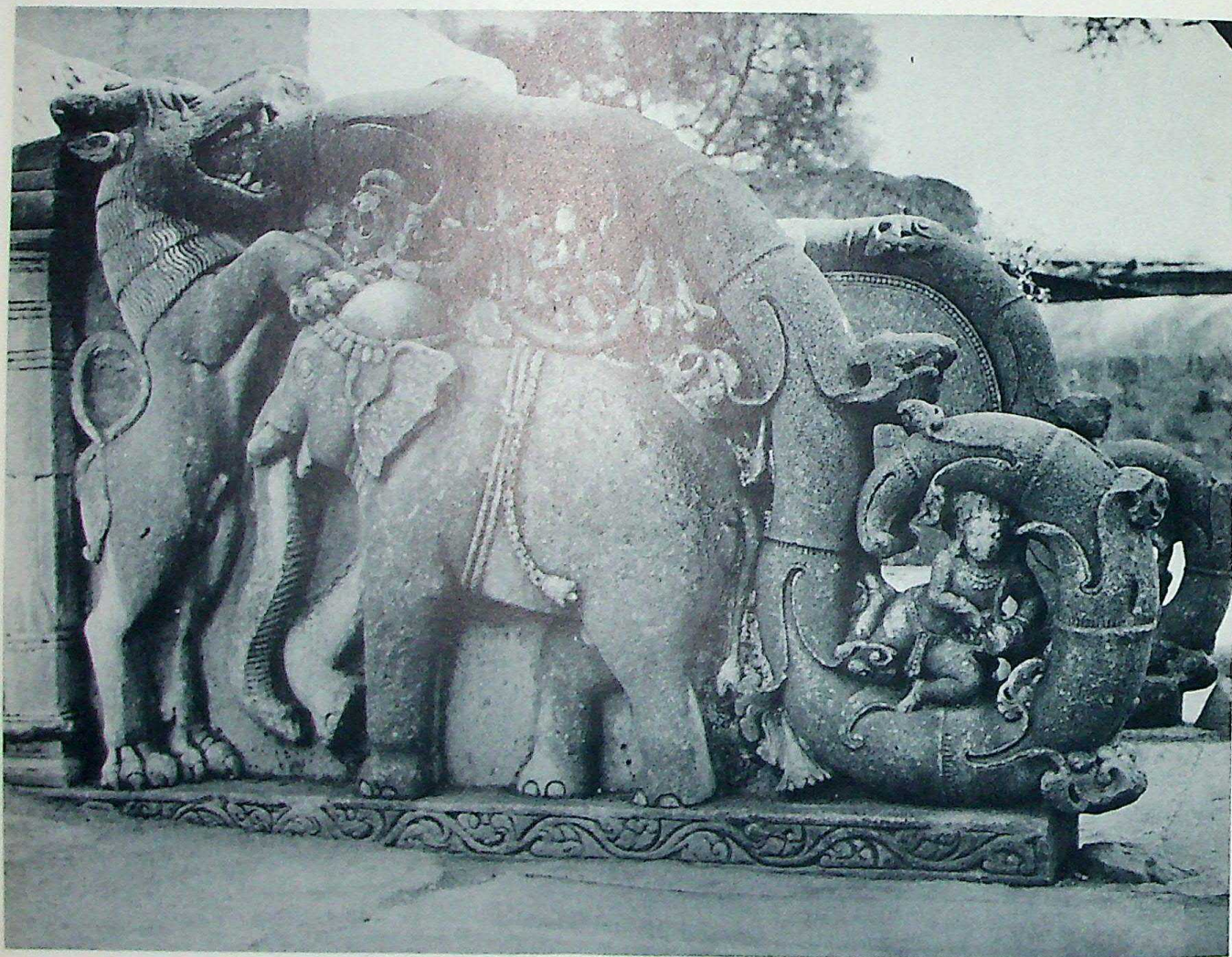
184



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PANORAMA OF JAIN ART



185. Elephant running and abutting on a rearing lion disgorging a thick floral pattern of rhizome from its mouth, 12th century A.D., Annegeri, Dhārwar district.

*This is a theme of the balustrade of steps, styled śurulyāli in Tamil area, and very popular in temple architecture.*





186. Close up, type of *mānastambha*, Vijayanagara, 14th century A.D., Karkala.



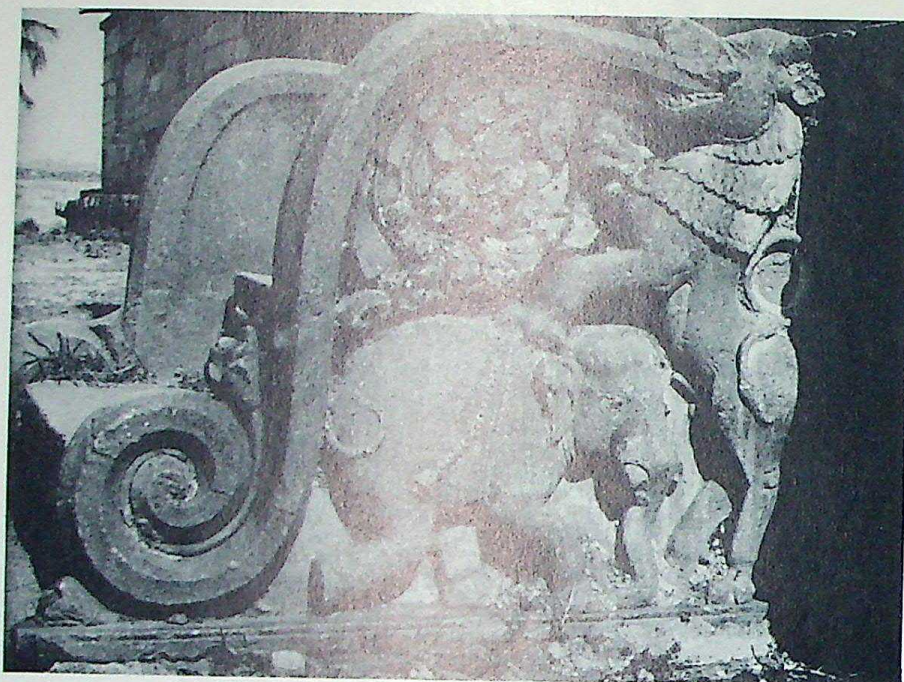
187

187. *Mānastambha* of temple, late Western Chālukya, Aladangadi, Doḍḍa basadi.

*The usual type occurring in Jaina temples.*



PANORAMA OF JAIN ART

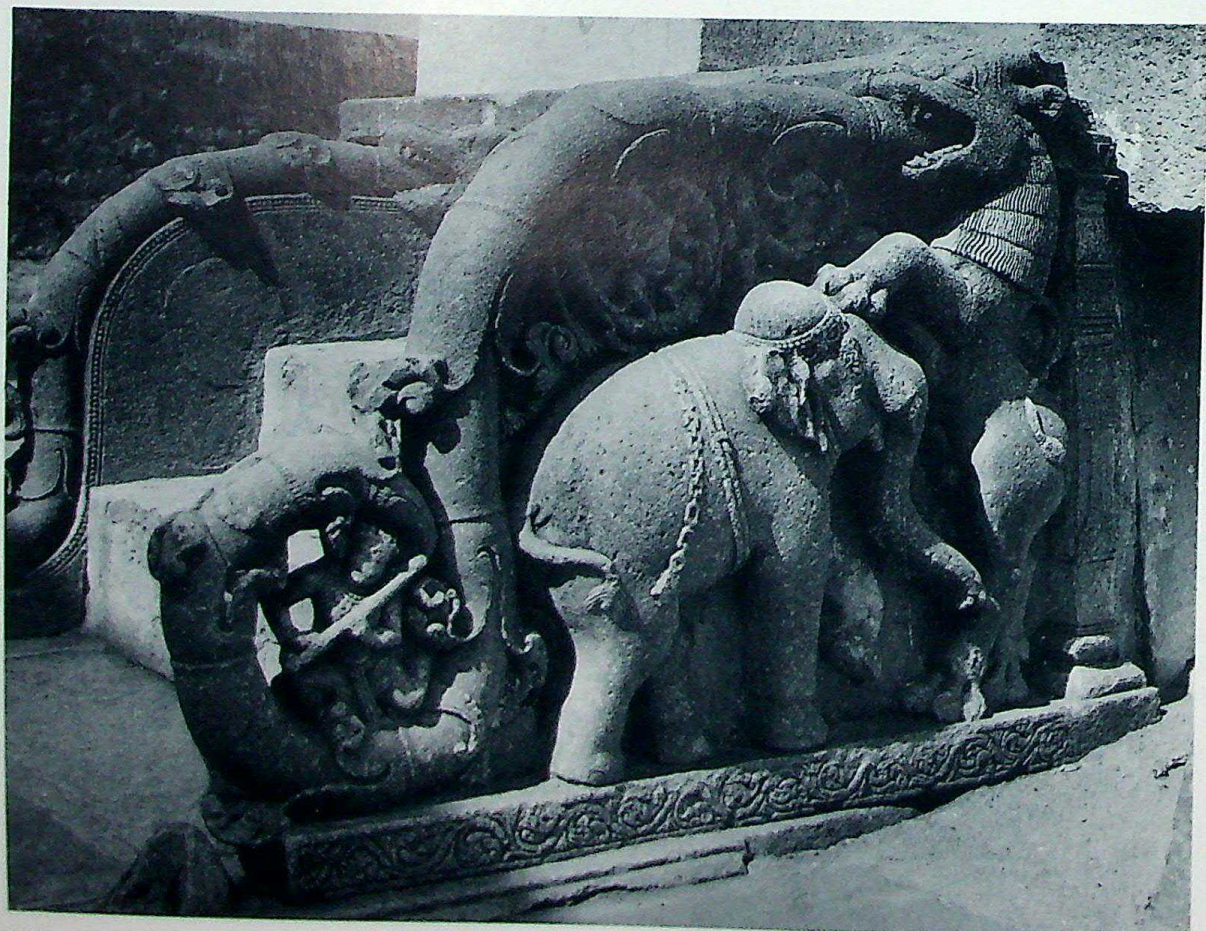


188. Similar elephant theme on balustrade.

189. Similar running elephant on balustrade.

189

188



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many as seven, with the lower part decorated with *alasakanyās* or *madanikais* as they are known and floral decoration right up to the *lalāṭabimba* or the lintel, decorated with Gajalakshmi in the centre, and with three more tiers above, the first decorated with seven panels, varying in breadth making them narrow or broad as required, for Gaṇeśa, Kārtikeya, Devī and Naṭarāja Śiva, the second tier or central one, for the trinity i.e. Brahmā, Śiva and Viṣṇu, and the top one, immediately below the large *kīrtimukha* above, illustrating any of the deities of the pantheon suitable as decorative figures, even Tīrthaṅkaras not excluded, illustrating the approach of the sculptors towards a common heritage of pantheons making no difference between Brāhmaṇical and Jaina, the architectural principles being the same and to an extent even the decorative patterns.

The large elephant almost running into and abutting the rearing lion with mouth agape disgorging a floral pattern as a thick rhizome with tendrils issuing at intervals to form circular bights in floral pattern encircling dance and musical figures of exquisite beauty, making up what are familiar as the *śurulyāli* type in Tamiḻ Nāḍu, is typical exquisite example of late Chāḷukya work from Annigerī in Dhārwar district. The running monolithic elephant with the *mahout* running ahead, warriors behind, shows a theme from the battlefield utilised by the sculptor for temple decoration. It is a lovely sculpture from Banavāsī of late Chāḷukya date. In the Vīra Nārāyaṇa temple at Belvāḍī in Chikamagalūr district, the theme of a Tīrthaṅkara canopied by a floral pattern above, next to an exquisite Veṇugopāla and a *Surasundarī* to the other side, in addition to Viṣṇu, Vāmana, Garuḍa and other figures, shows the catholic spirit of the sculptor as already observed right through the centuries. In this period of embellishment in temples, the ceiling of the *maṇḍapa* with its pattern recalling similar patterns of Chāḷukya workmanship from Gujārāt as in the large Kamala *basadi* in Belgaum is noteworthy. Equally interesting is a pierced window of the screened *maṇḍapas* noticeable here itself. These are examples of late Chāḷukya work. The Hoysaḷas imbibed the same tradition of the same type as seen in the Śiva temple at Haḷebīḍu or the Channakeśava at Belūr.

Intriguing and almost as if prepared by the same talented sculptor of the Chāḷukyan court appear the two carvings almost identical in detail, though iconography insists on a small variation, Ambikā and Śrutadevī from Terdal in Bijāpur district. A lovely Chakreśvarī of date earlier than a century from Beṭagerī from Dhārwar is another charming example.

One of the most beautiful seated figures of Tīrthaṅkaras of this date is from the Ādinātha temple at Chikavāḍī in Belgaum though yet a whit less charming than the smaller Tīrthaṅkaras from the Śāntinātha temple with or without attendant *chaurī*-bearers from Kambaḍahallī and Harsūr in Māṇḍyā and Gulbarga districts respectively. The late Western Chāḷukya masterpieces from the Neminātha temple in Amminabhāvi in Dhārwar of standing Tīrthaṅkara Mahāvīra, with his Yaksha and Yakshī seated flanking him, as also Supārśvanātha and Pārśvanātha, the rest of the twentyone Tīrthaṅkaras aesthetically arranged in the *makara-toraṇa* above, the umbrella delicately chiselled with an embellishment of rare charm, even in a period when decadence in art style had already set in, is admirable.

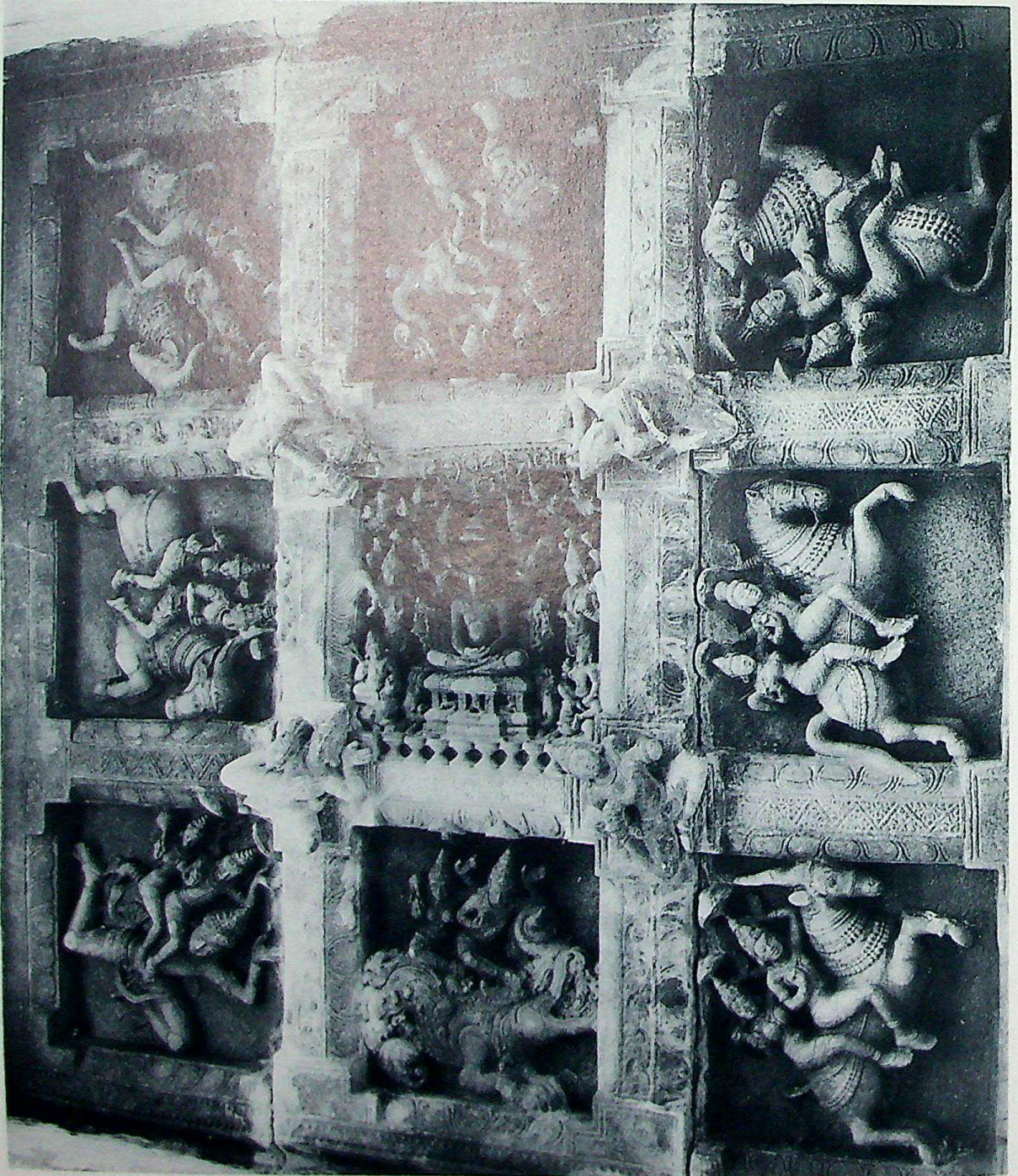
The ceiling is also interesting study when we observe the sequence of development of style progressing in a natural way. Naṭarāja is the usual favourite central figure in the ninefold division of the ceiling as in the beautiful example from Aralaguppe or Viṣṇu with consorts as in the Vaishṇava cave ceiling at Bādāmī. The Tīrthaṅkara with attendants and

*Continued on page 157*



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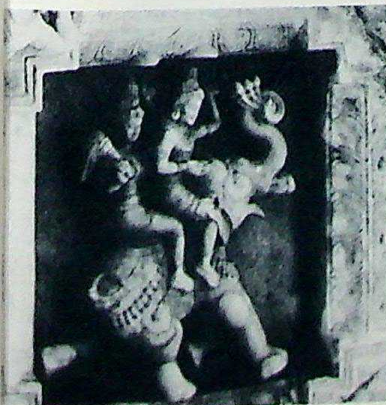
**190 & 190ABC.** Ceiling of *pañchakūṭa* type of temple showing Dīkṣāpālas including Neminātha, Indra and Yama, Rāshṭrakūṭa, 10th century A.D., Kambāḍahallī, Māṇḍyā district.



190 A

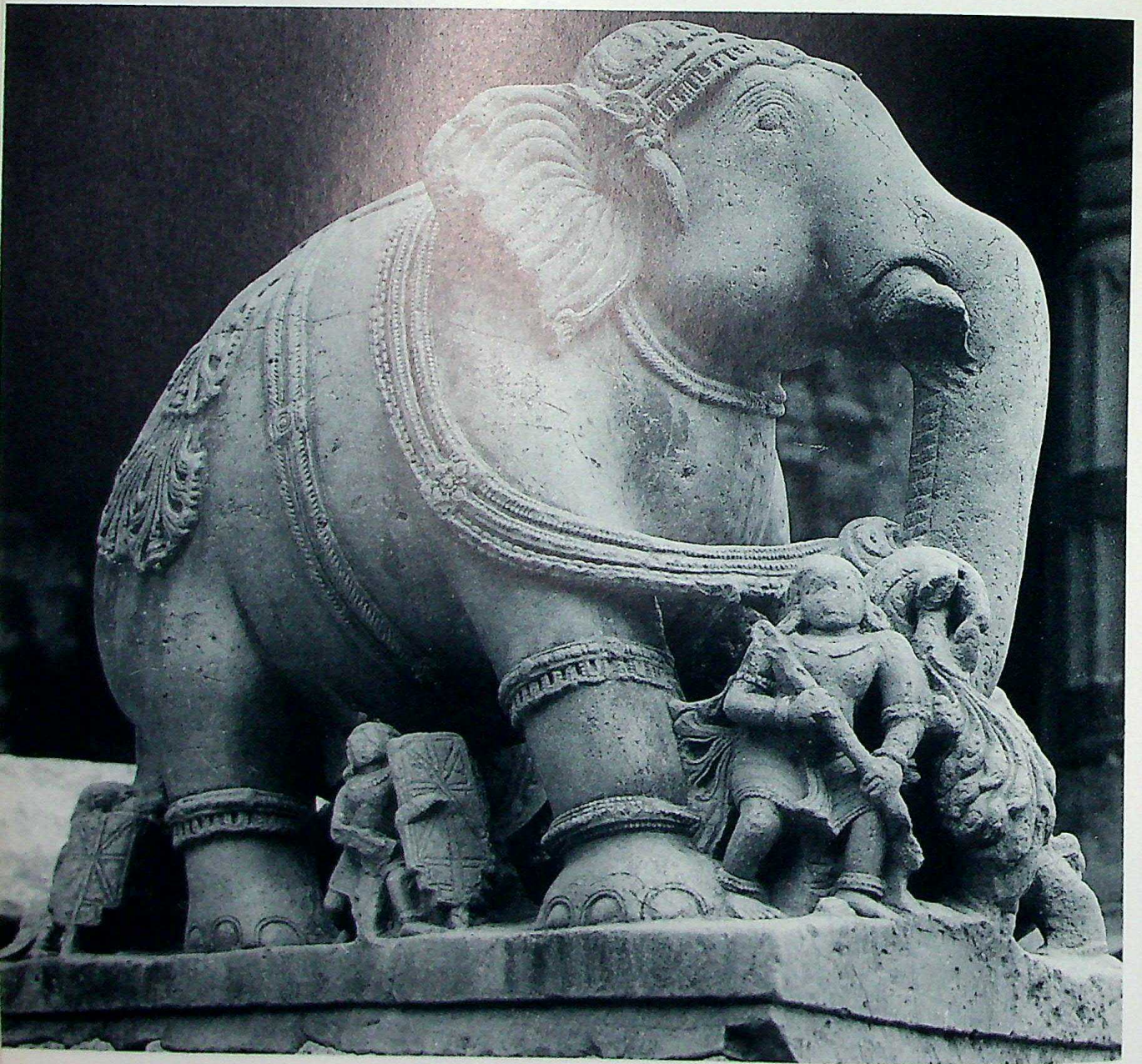
190 C

190 B





PANORAMA OF JAIN ART





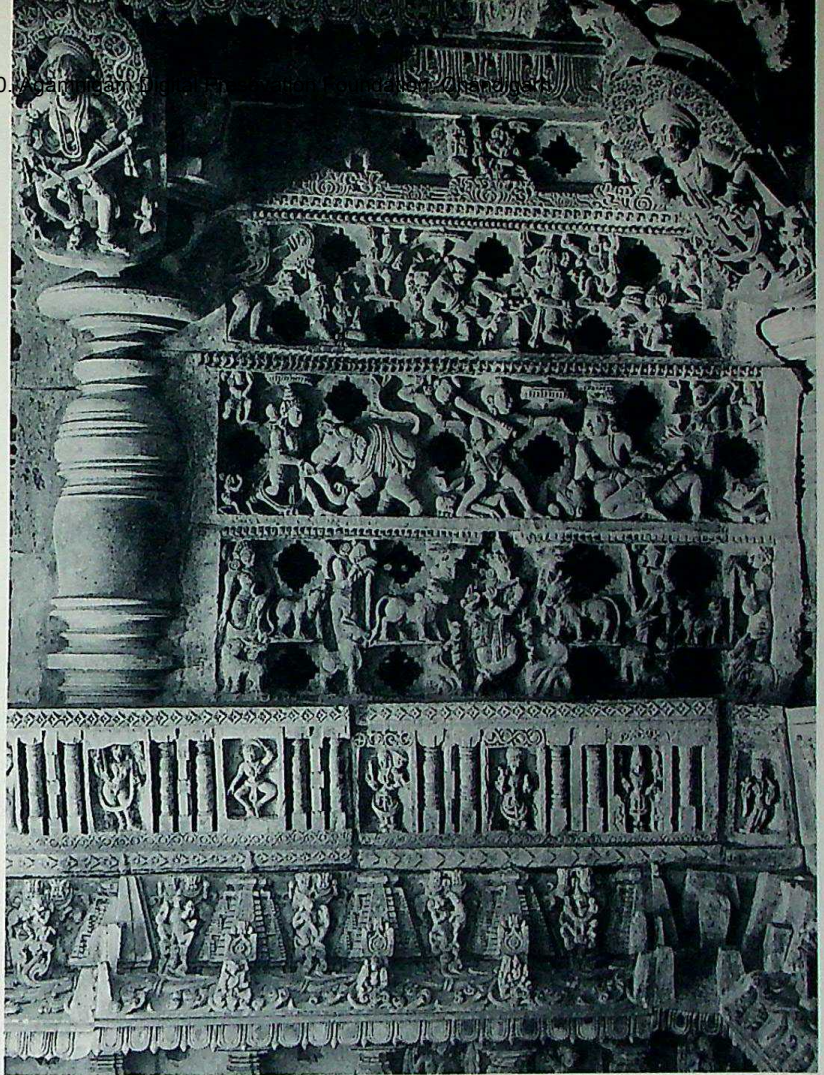
191. Running monolithic elephant with *mahout* preceding the animal and warriors following, late Chālukya, 12th century A.D., Banavāsi.

*This is also a very interesting theme.*

192. Pierced window screen from Belūr, Hoysala, 12th century A.D., Channakesava temple, Belūr.

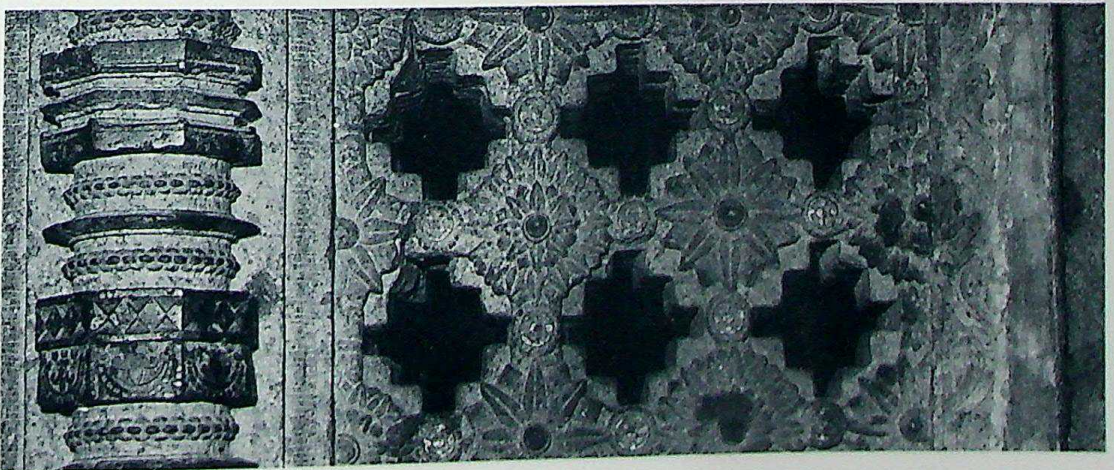
193. Pierced window in *mandapa*, late Chālukya, 12th century A.D., Kamala basadi, Belgaum.

*Resembling mandapa of Channakesava temple in Halebidu and Belūr.*



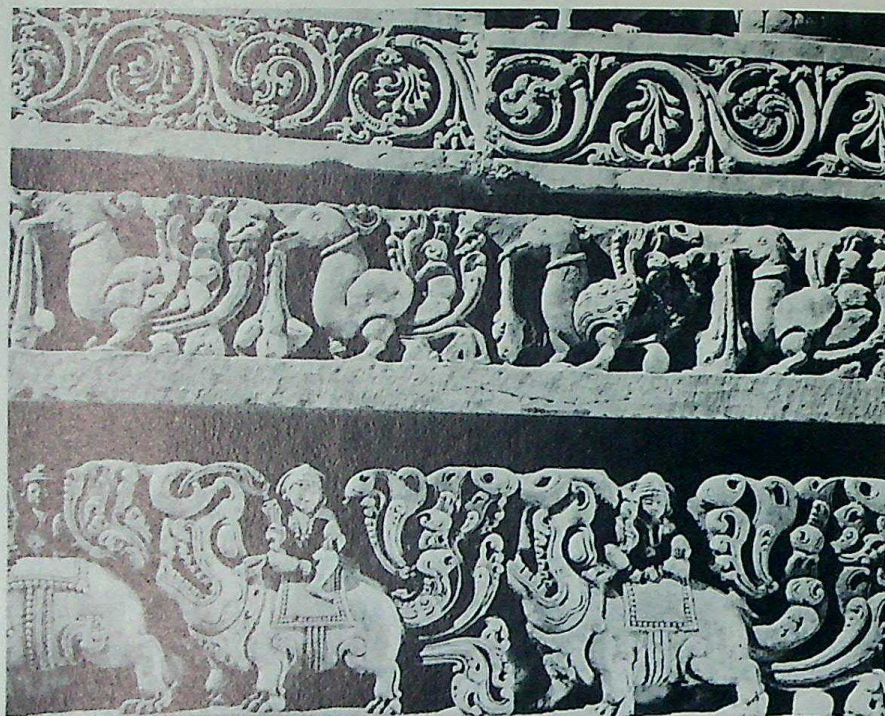
192

193



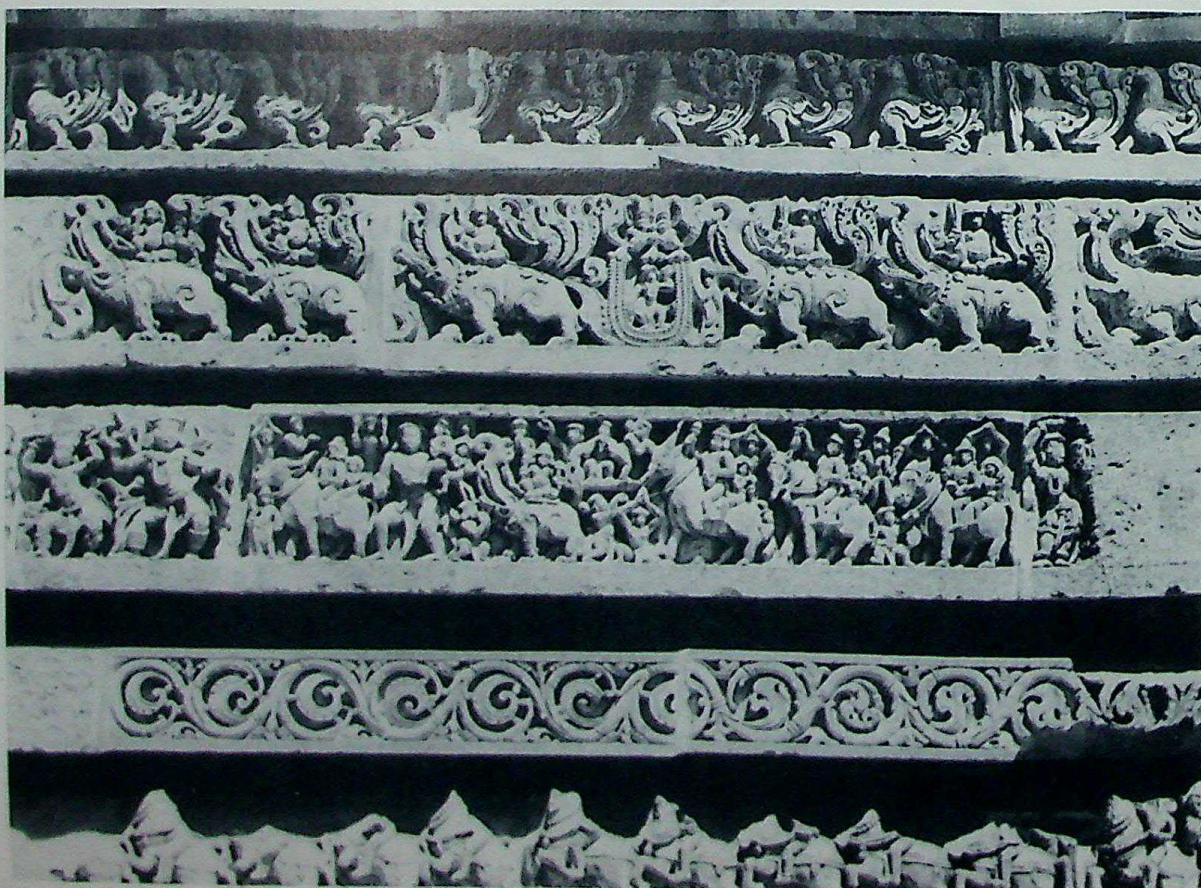


194 & 194A. Friezes of swans, *makaras*, etc. going along the pierced screens of the window, Hoysala, 12th century A.D., Channa keśava temple, Belūr.



194

194A





195. Seated Yakshī,  
Rāshtrakūṭa, 9th-10th  
century A.D.,  
Dānavulapāḍu Cuḍḍapah  
district, Govt. Museum  
Madras.

196. Supārśvanātha  
standing, hood broken,  
Rāshtrakūṭa, 9th century  
A.D., Dānavulapāḍu,  
Cuḍḍapah district, Govt.  
Museum, Madras.

197. Pārśvanātha standing,  
Rāshtrakūṭa, 9th-10th  
century A.D.,  
Dānavulapāḍu, Cuḍḍapah  
district, Govt. Museum,  
Madras.

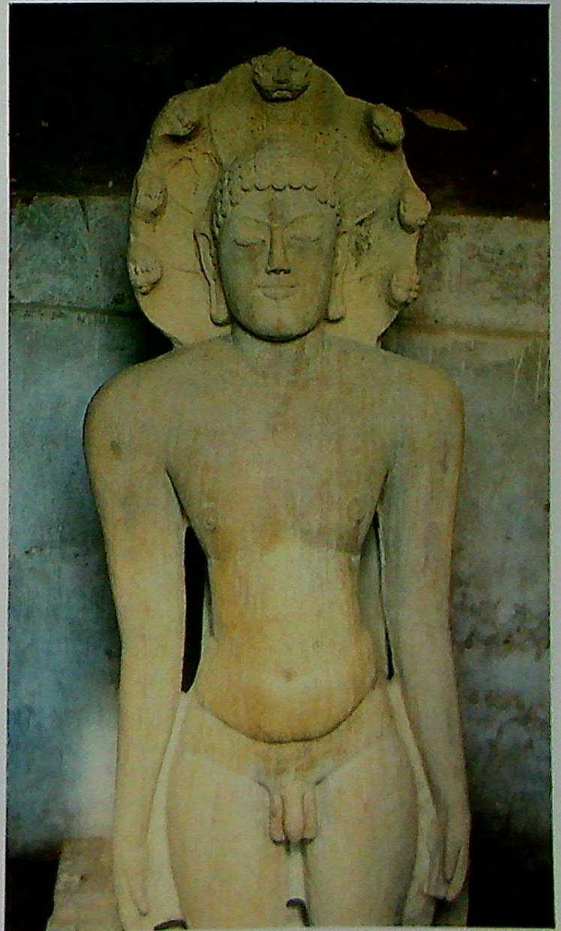
*Delicately carved.*



195

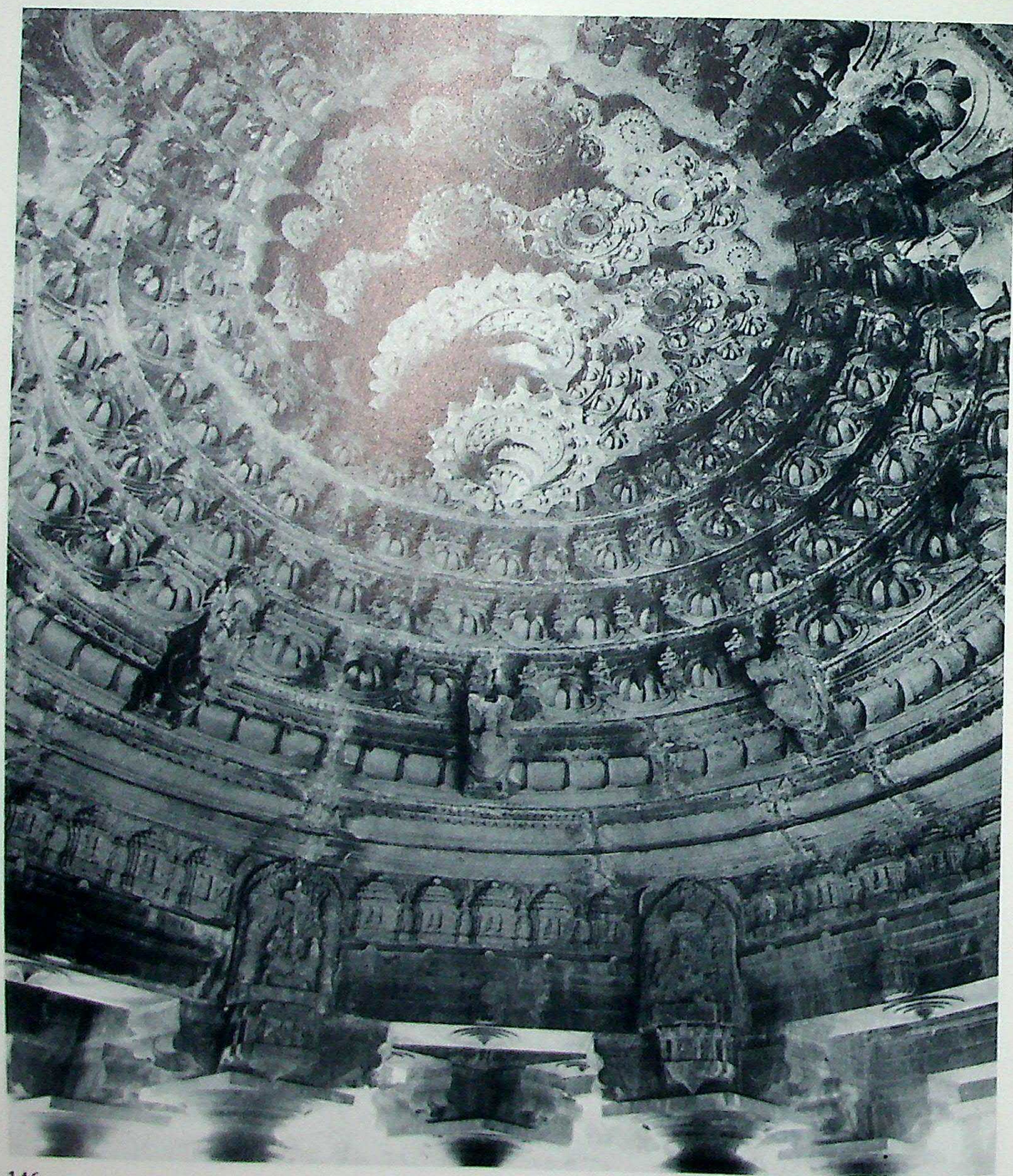


196



197









199

200



198. Ceiling of *maṇḍapa* with *mañjarī* pattern recalling examples from Gujarāt, late Chālukya, 12th century A.D., Kamala *basadi*, Belgaum.

199. Ambikā, Western Chālukya, 11th century A.D., Terdal, Bijāpur district.

200. Śrutadevī, Western Chālukya, 11th century A.D., Terdal, Bijāpur district.





201

202

201. Chaumukha on bathing pedestal, Rāshtrakūṭa, 9th-10th century A.D., Dānavulapāḍu, Cuddāpah district, Govt. Museum, Madras.

*The inscribed bathing pedestal is elaborately carved.*

202 & 202A. Chaumukha on pedestal, Rāshtrakūṭa, 9th-10th century A.D., Dānavulapāḍu, Cuddāpah district, Govt. Museum, Madras.

*Elaborately carved.*





203. Close up of bathing *chaumukha* on pedestal, Rāshtrakūṭa, 10th century A.D., Dānavulapāḍu, Cuḍḍapah district, Govt. Museum, Madras.

*The pedestal shows Dikpālas, Lakshmi and other celestials elaborately carved.*

203



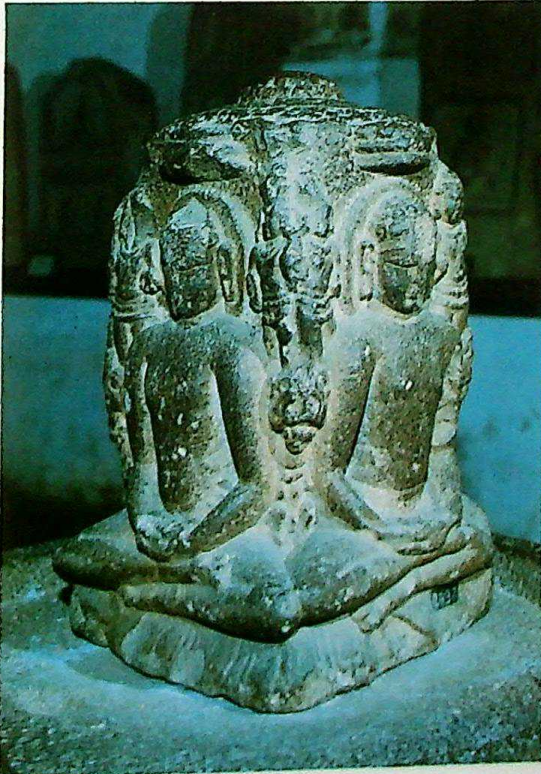
203 A

203A. Further portion of the same pedestal, close up showing Dikpālas and other celestials, Rāshtrakūṭa, 10th century A.D., Dānavulapāḍu, Cuḍḍapah district, Govt. Museum, Madras.



204. *Nishīdhi* memorial stone, Rāshtrakūṭa, 11th century A.D., Dānavulapāḍu, Cuḍḍapah district, Govt. Museum, Madras.

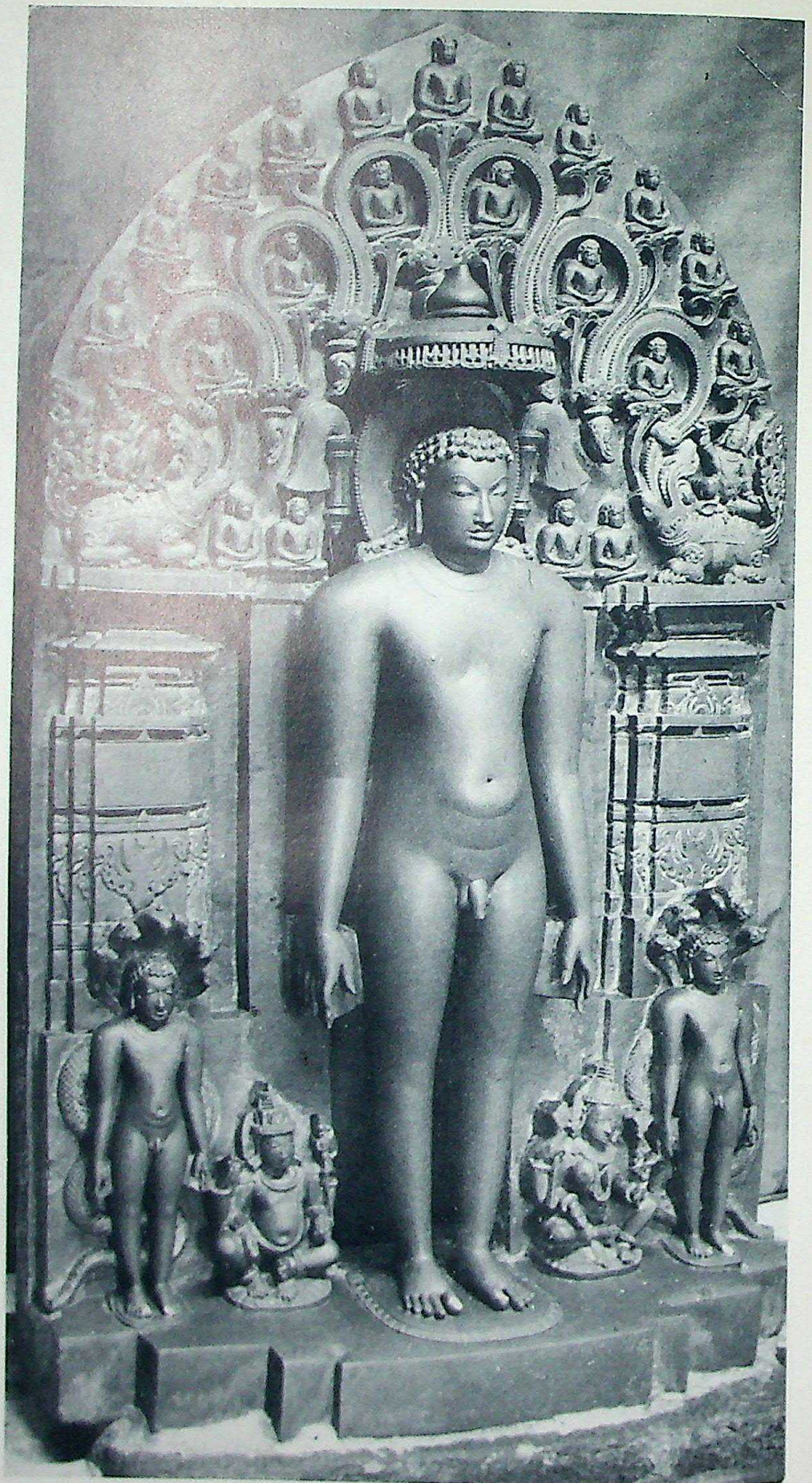
202 A



204







205. Standing Tirthaṅkara Ādinātha with Yaksha and Yakshī flanking and also Supārśvanātha, Pārśvanātha and rows of the twentyone Tirthaṅkaras arranged on the *makara-torana*, Western Chālukya, 11th century A.D., Neminātha temple, Amminābhāvi, Dhārwar district.

*This is an exceedingly charming exquisite sculpture.*

206. Seated Tirthaṅkara, Chālukya, 11th century A.D., Ādinātha temple, Chikkodī, Belgaum.

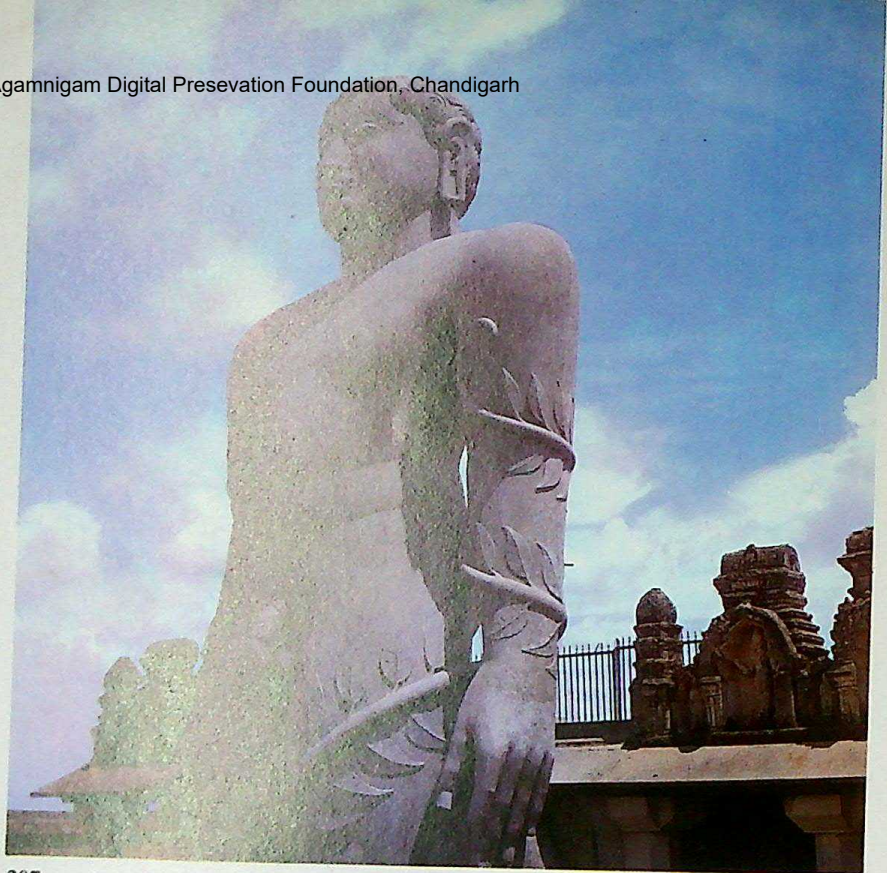
*A fine specimen.*







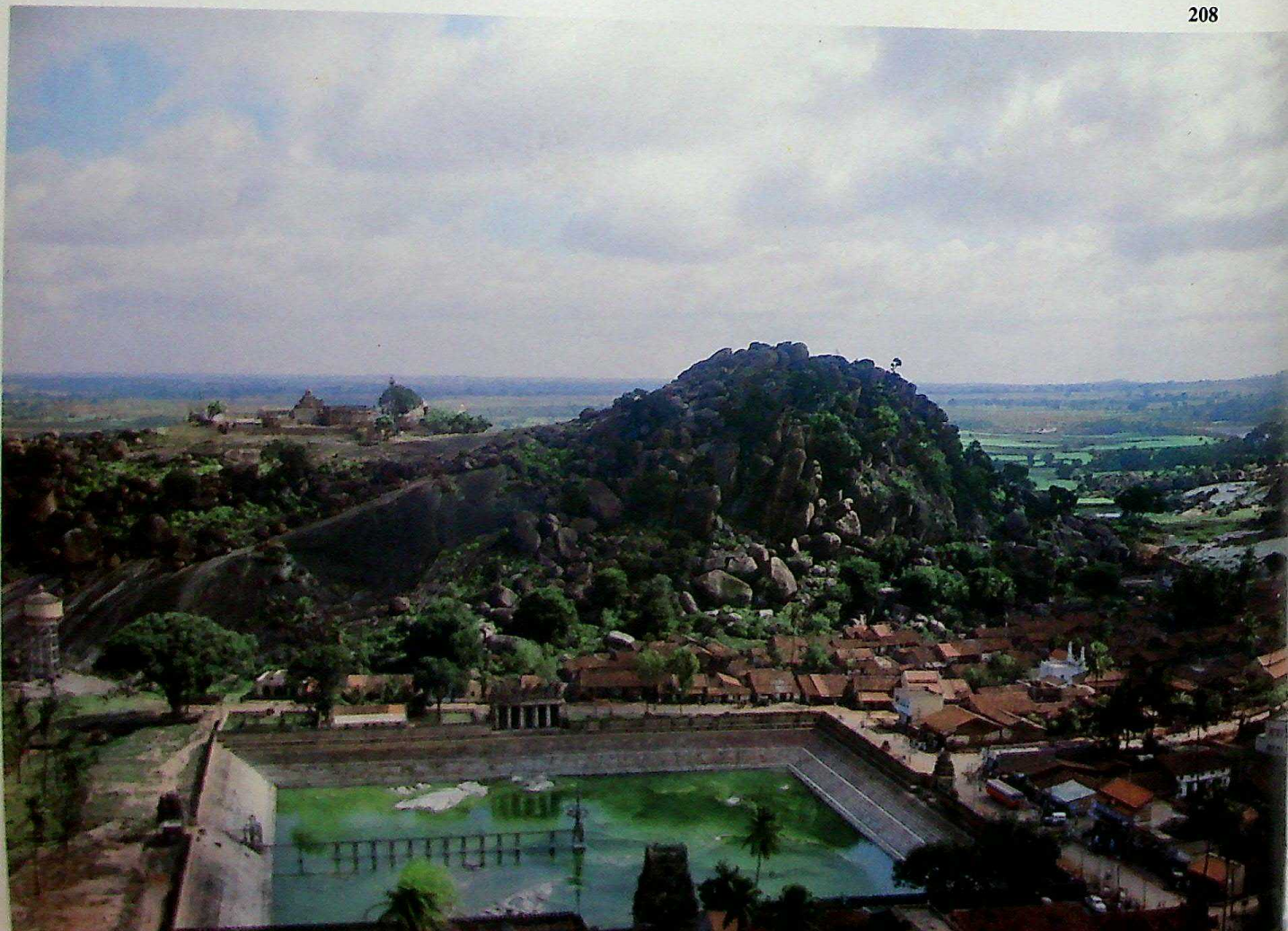
207. Gommateśvara or  
Bāhubali, exquisite  
monolith, Western Gaṅga,  
10th century A.D.,  
Śraṇabelagoḷa,  
three-fourth view.  
*Masterpiece.*



207

208. View of  
Śraṇabelagoḷa.

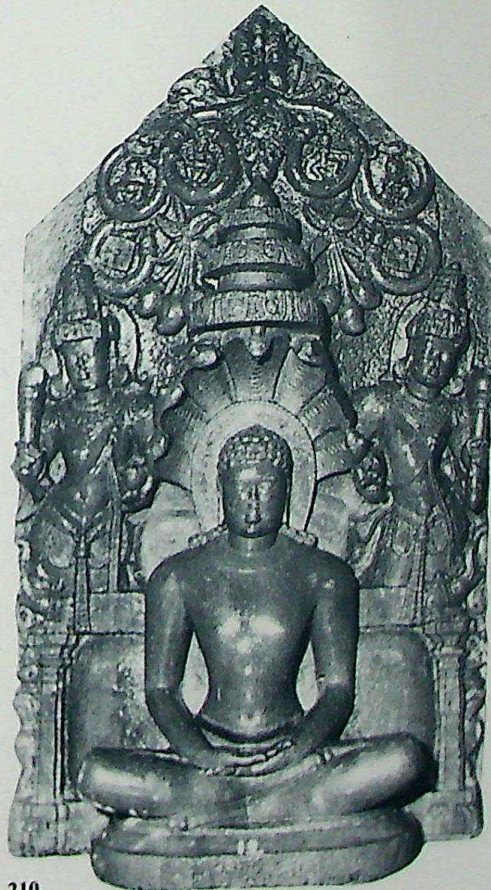
208







209



210

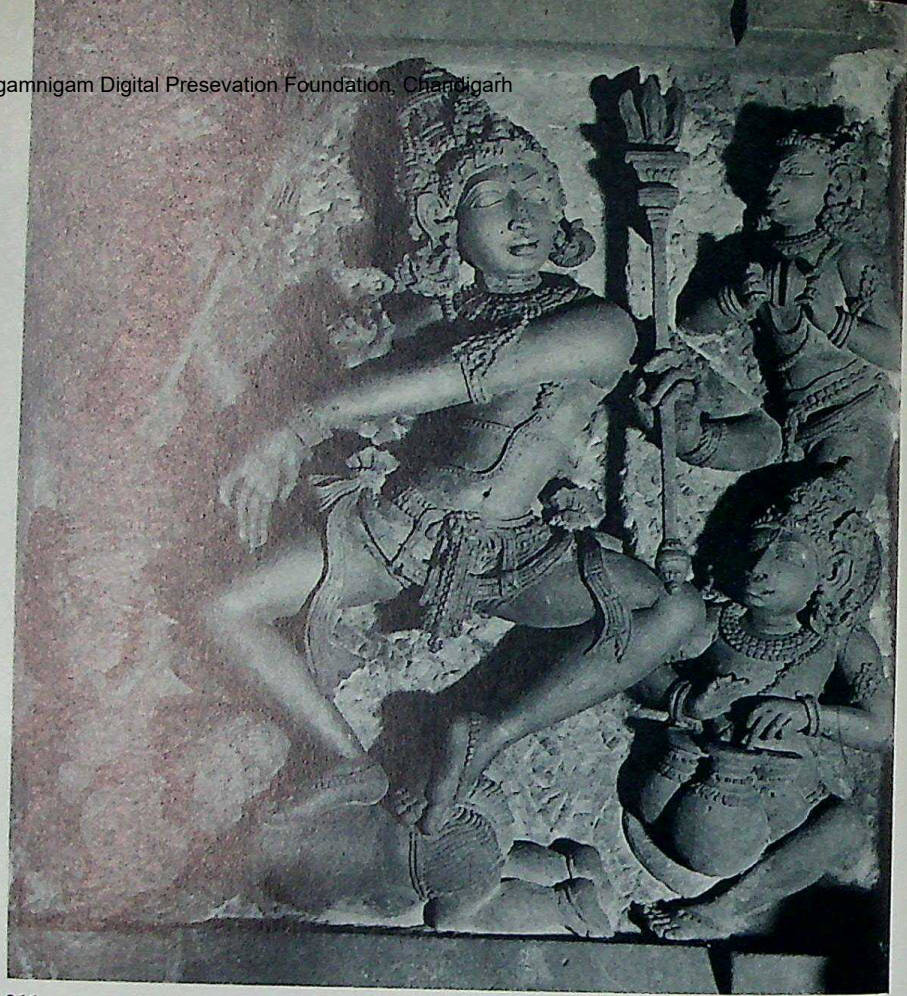
209. Tirthaṅkara with  
*chauri*-bearers as  
attendants, Harsūr,  
Gulbarga district.

210. Tirthaṅkara with  
*chauri*-bearer attendants,  
Chalukya, Harsūr,  
Gulbarga district.



211 & 211A. Natarāja centrally located amidst Dikpālas like Tirthaṅkara in Kambaḍahalli, Western Chālukya, 11th century A.D., Arālguppe.

*This ceiling piece of Natarāja amidst Dikpālas is the most magnificent of the earlier phase of later Western Chālukya sculpture.*

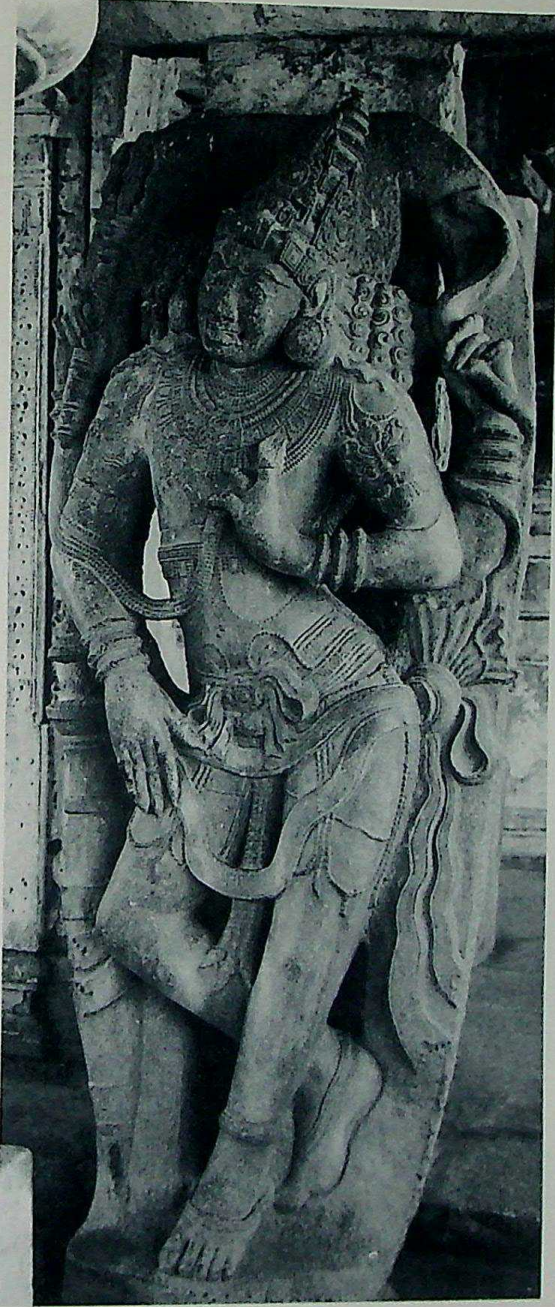


211

211A







212

212. Dvārapāla,  
Rāshtrakūṭa, 10th century  
A.D., Kambadahallī,  
Māṇḍyā district.

*This shows the charm of  
fusion of Chola and  
Rāshtrakūṭa elements.*

213. Close up of the same  
Dvārapāla.



213





214

214. Detail of  
*chauri*-bearer,  
Rāshtrakūṭa, 10th century  
A.D., Kambāḍahallī,  
Māṇḍyā district.  
*This is a fine one of delicate  
workmanship.*

215. Tirthaṅkara with  
*chauri*-bearers,  
Rāshtrakūṭa, 10th century  
A.D., Kambāḍahallī,  
Māṇḍyā district.  
*This is a fine one of delicate  
workmanship.*

215





devotees centrally located in the ninefold division of the ceiling of Kambadahallī, with each of the eight squares around the central one showing a Dikpāla on his vehicle in quick motion, flying Vidyādhara in adoration at the four corners of the central square, is typical of the Kārṇāṭaka region presently the Chālukya norm as in Nolamba examples from Hemāvati, while the descending series of petals composing the central *mañjarī* of the ceiling as from Kamala *Basadi* in Belgaum is in the Chālukya style popular and natural in Gujārāt and Rājasthān.

The *dvārapālas* from Kambadahallī are similarly more in the southern style influenced by a liberal absorption of Chōla element in the late Rāshtrakūṭa style which is continued. In the presentation of these figures in the Śāntinātha temple as a pair, one differing from the other and yet both balancing mutually, there is indeed the sculptor's triumph in determining the norms of aesthetic taste. The beautiful *chaurī*-bearer is indeed as close in spirit to the *dvārapālas* as the exquisite seated Tīrthānkara with or without attendants and particularly the slim standing Tīrthānkara in a niche roofed by a clever arrangement of parasols and tree foliage topped by a pair of adoring Vidyādhara. The fastidiously studied anatomy of the animal in the long frieze of elephants is remarkable for its charming treatment. There are individual sculptures here of Yakshas and Yakshīs, Ambikā, for example, from Kambadahallī, Kubera from the Śāntinātha temple in the same place, the seated Yakshī from Belgāvi, to be compared with a sculpture nearly four centuries earlier of early Chālukya date, a standing Yakshī, originally from the Bijāpūr Museum now preserved in the Madras Government Museum.

Haḷebīḍu was a great centre of Jainism, where, as Viṣṇuvardhana fed his devotional exuberance by embellishing the Śiva temple there, his queen Śāntalā equally had her way in her faith building and endowing Jaina monuments. The columns composing the *maṇḍapa* of the Jaina temple here approached by steps, with running elephants on either side, recalling the charm of the similar ones of slightly later date from Koṇārak, are interesting. The memorial stones here, one of them for a Satī, and another depicting a hero fighting, caring aught for his life, which, lost on the battlefield, could take him to the sphere of his chosen deity, in this case of the Tīrthānkara, to sit in eternal devotion at his feet, conveyed thither by nymphs hovering above the battling warriors to carry the glorious dead to heaven in glittering celestial cars, a belief deeply enshrined in the Indian mind, are typical of their kind.

The quality of work at Haḷebīḍu is easily judged by sculptures in the local Museum like a *śālabhañjikā* gathering flowers, dressed in a garment so exquisitely patterned, her hair done up so well, large rings on her lobes, necklets and sacred thread fashioned as in horn, a musical nymph similarly conceived and executed in pretty stance sounding the drum, comparable to a male drummer equally inviting in charm. Effective simple seated and standing Tīrthānkaras offset these so elaborate.

The decoration of the remains of the Jaina Śrī *basadi* in ruins in Haḷebīḍu, showing the Tīrthānkara picturesquely seated with tapering triple umbrellas above and gracefully inclined *chaurī*-bearers in *tribhanga*, Yakshas, Yakshīs, mermaids, Śāṅkhanidhi, Padmanidhi, a myriad other themes of great interest, is worth close and detailed scrutiny. The rhapsody of the sculptor in the Kārṇāṭaka region about this time can well be imagined by comparing such themes from different places, sometimes even small fragments, as for instance the *śālabhañjikā* in Gaṅgā form, the Padmanidhi dwarf and the *dvārapāla* with his club guarding the doorway, with the *makara-toraṇa* issuing as a creeper pattern from the gaping

*Continued on page 179*





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216. Seated Tīrthaṅkara without attendants, Rāshtrakūṭa-Chālukya transition, 10th-11th century A.D., Kambāḍahallī, Māṇḍyā district.

217. Seated Tīrthaṅkara with decorative *makara* background as back-rest, Chālukya, 11th century A.D., Kambāḍahallī, Māṇḍyā district.

218. Standing Tīrthaṅkara in niche, roofed by arrangement of parasols, tree foliage and topped by adoring *nidhis*, Vidyādhara, Rāshtrakūṭa, 9th-10th century A.D., Pañchakūṭa-basadi, Kambāḍahallī, Māṇḍyā district.

*This is an excellent charming carving that can take rank with the best masterpieces of the period.*



218

217







219. Standing Yakshī, early Chālukya, 8th century A.D., originally from Bijāpur, now in the Govt. Museum, Madras.

220. Mandapa of Jaina temple with running elephant as balustrade for steps, Hoysala, 12th century A.D., Halebidu.

219

221. Long frieze of elephants, Rāshtrakūṭa, 9th-10th century A.D., Kambaḍahallī, Māṇḍyā district.

*The animal has been studied with a rare passionate devotion to the subject and it is no mean achievement to represent so beautifully the elephant that is already such a favourite theme and in the representation of which the Indian sculptor so excels. That it still arrests attention is because of the quality of workmanship both in this and the next two Plates.*

222. Long frieze of elephants, Rāshtrakūṭa, 9th-10th century A.D., Kambaḍahallī, Māṇḍyā district.

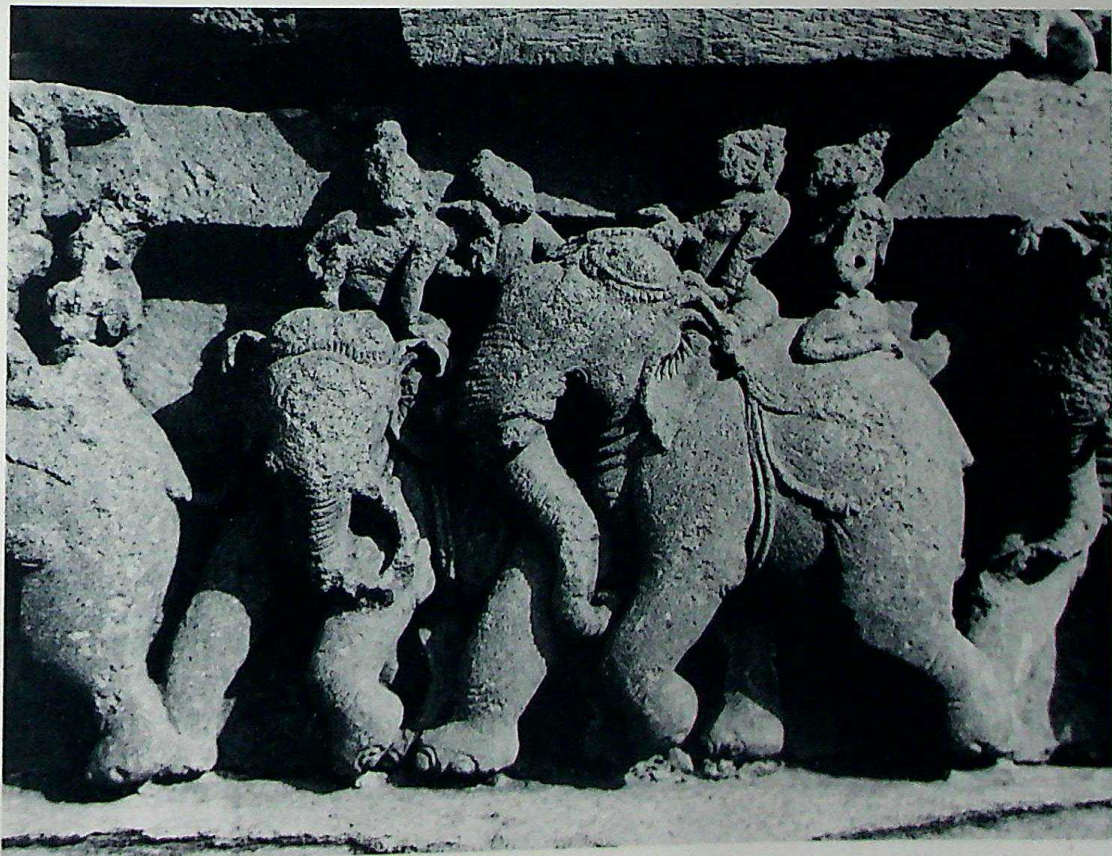
220







221



222



223. Kubera,  
Rāshtrakūṭa-Chālukya  
transition, 10th-11th  
century A.D., Śāntinātha  
temple, Kambāḍahallī,  
Māṇḍyā district.

224. Long frieze of  
elephants, Rāshtrakūṭa,  
9th-10th century A.D.,  
Kambāḍahallī, Māṇḍyā  
district.

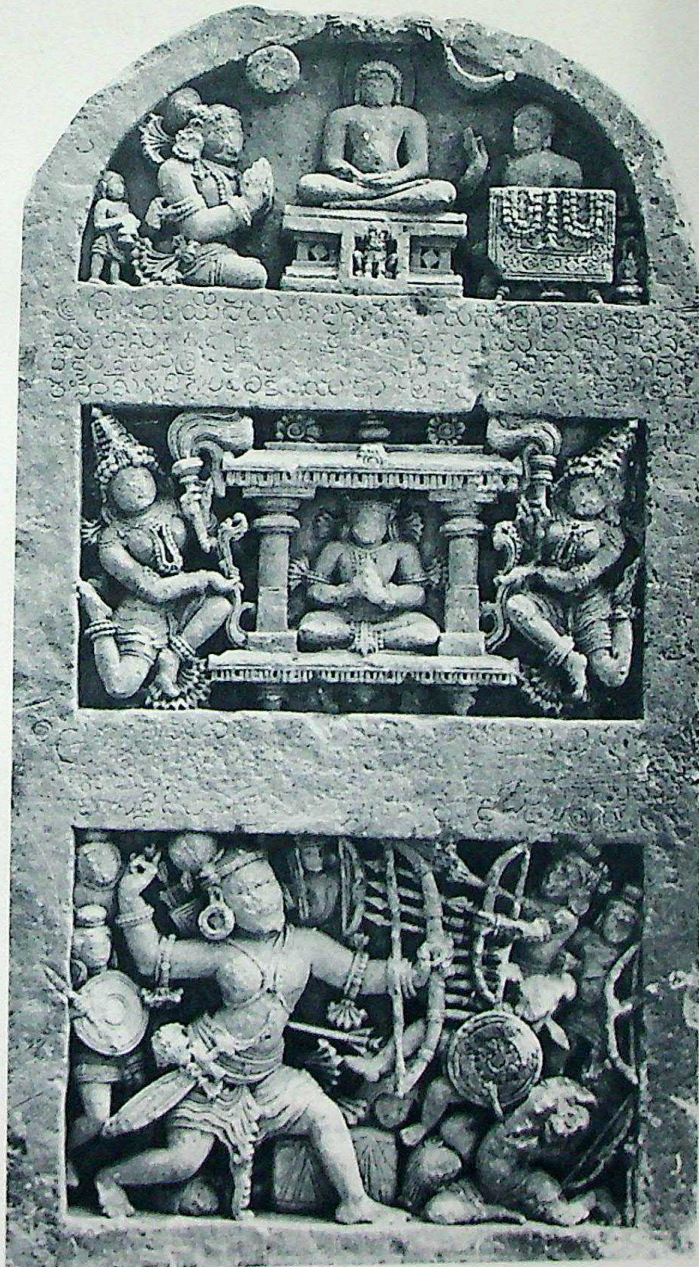


223

224







226



225

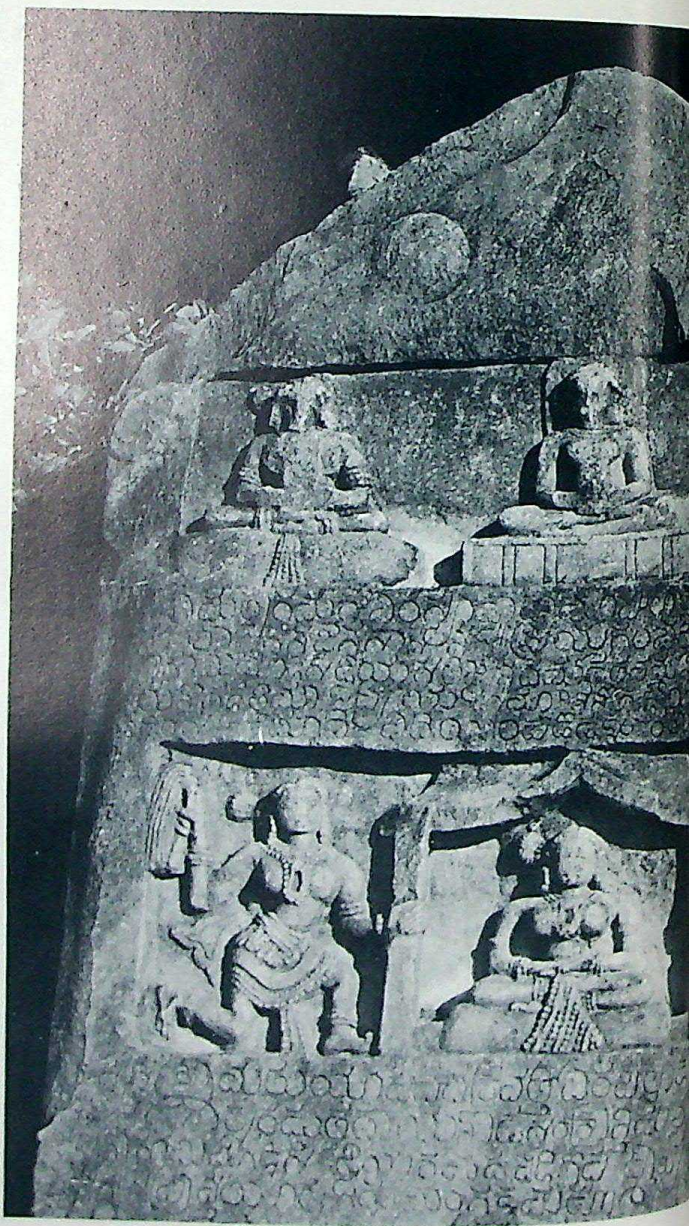
225. Ambikā, Chālukya,  
11th century A.D.,  
Kambadahalli, Māndyā  
district.

226. Memorial stone for a  
hero that died on the  
battlefield, conducted by  
nymphs in a celestial car to  
heaven to be in constant  
adoration of the  
Tirthaṅkara, Hoysala, 12th  
century A.D., Halebidu.





227. Musical nymphs  
sounding the drum,  
Hoysala, 12th century  
A.D., Halebidu.



228. Sati memorial stone  
for the devoted wife,  
Chalukya, 11th-12th  
century A.D., Belgavi,  
Shimoga district, Local  
Museum.





229. Śālabhañjikā,  
gathering flowers, 12th  
century A.D., Hoysala,  
Halebidu.

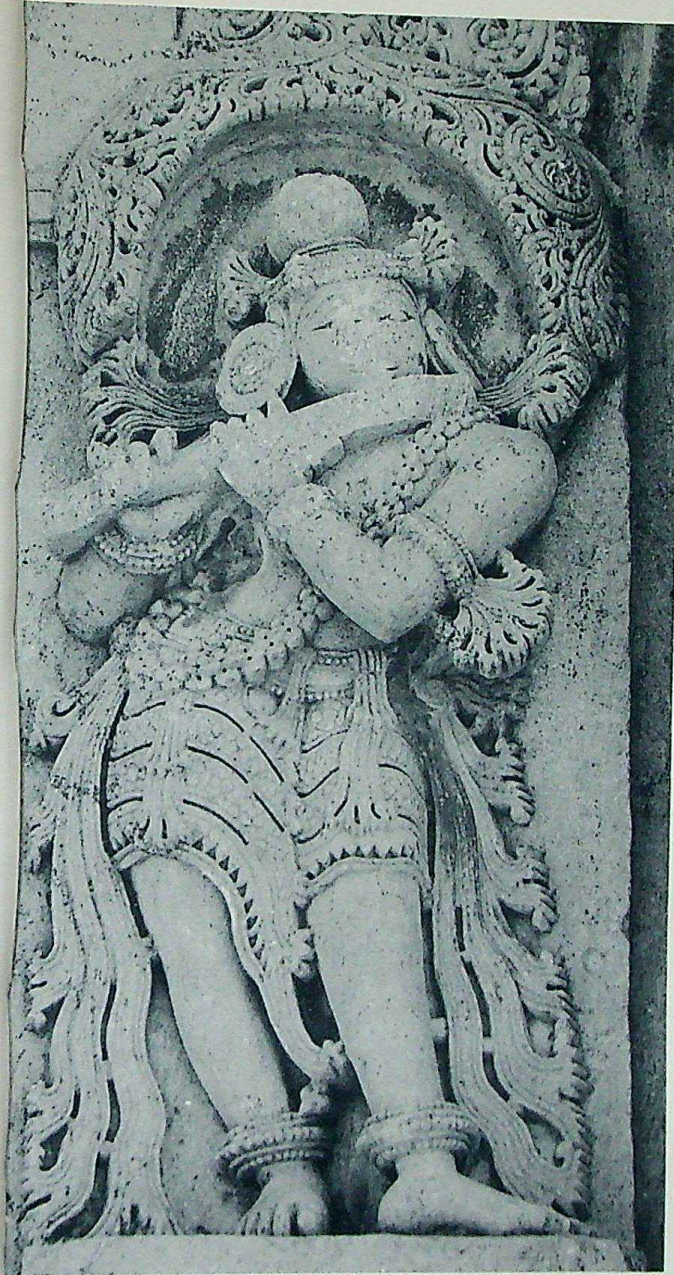
*The pattern of the garment  
and the general treatment of  
the figure distinguish it as a  
very charming one.*





230. Seated Tirthankara,  
Chālukya, 11th century  
A.D., Halebidu.





231. Flutist, Hoysala, 12th century A.D., Sravanabelagola.



232. Male drummer, Hoysala, 12th century A.D., Halebidu.



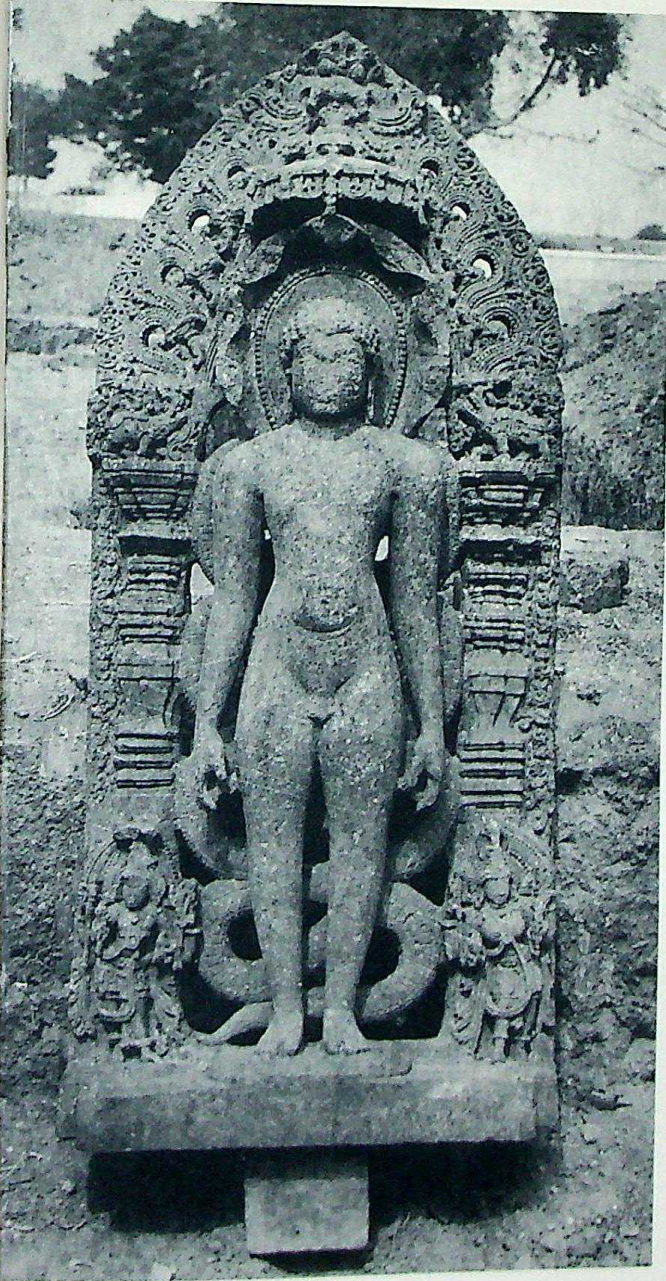




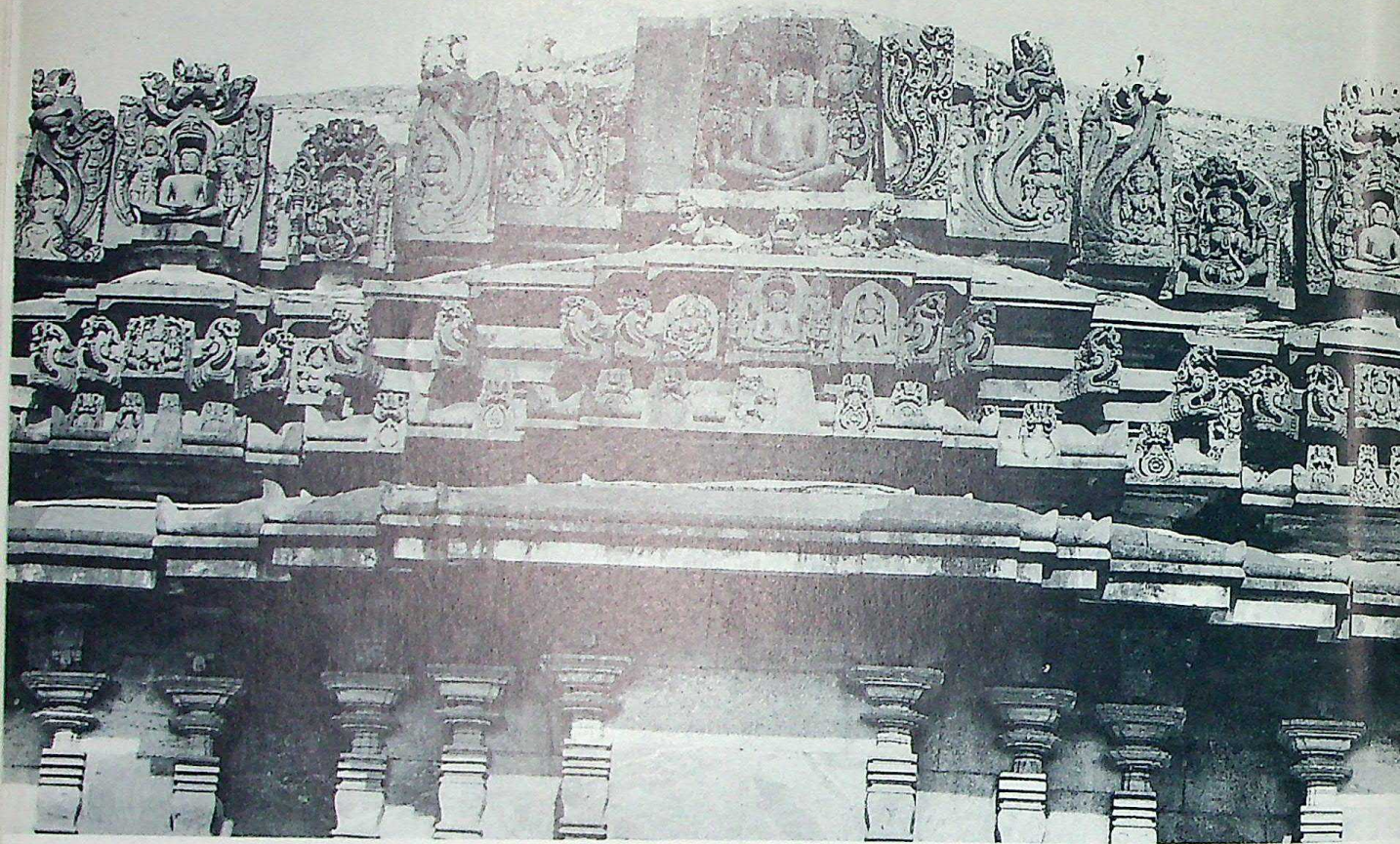
233. Standing Tirthaṅkara,  
Hoysaḷa, 12th century  
A.D., Halebidu.

234. Standing Tirthaṅkara,  
Hoysaḷa, 12th century  
A.D., Halebidu.

235. Seated Pārśvanātha  
with *chauri*-bearers,  
Chālukya, 11th century  
A.D., Chandragiri.







236. Decorated portion of the lower part of the Jaina *basadi* in ruins, Hoysala, 12th century A.D., Halebidu.

237. Gaṅgā in śālabhañjikā form, *Padmanidhi*, dwarf and Dvārapāla, all on door jamb guarding the doorway with *makara-torana*, Chālukya, 11th century A.D., Jaina temple, Harsūr, Gulbarga district.

237

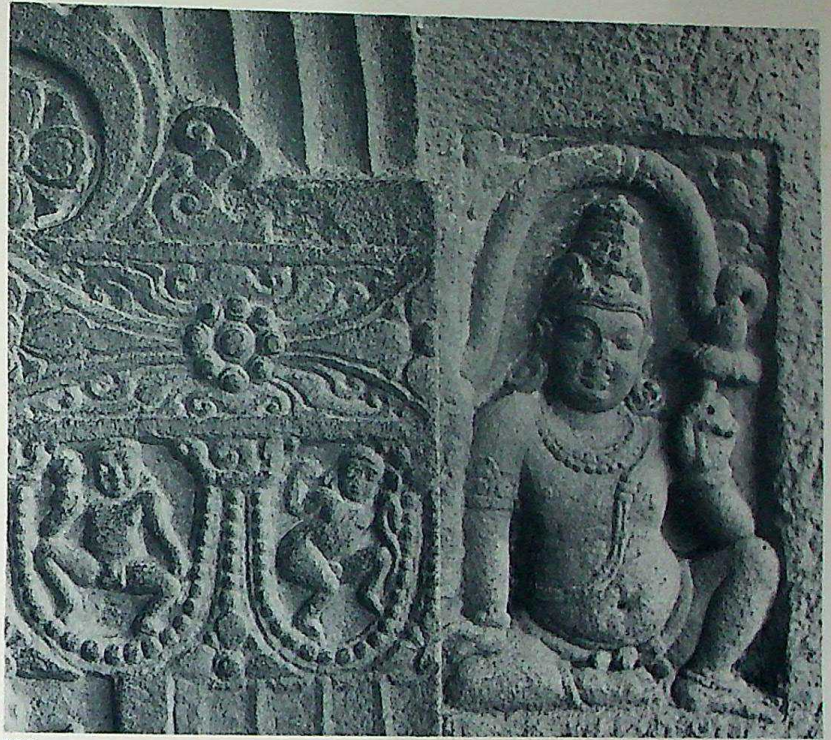




238. *Padmanidhi*,  
Rāshtrakūṭa, 9th century  
A.D., Ellora.

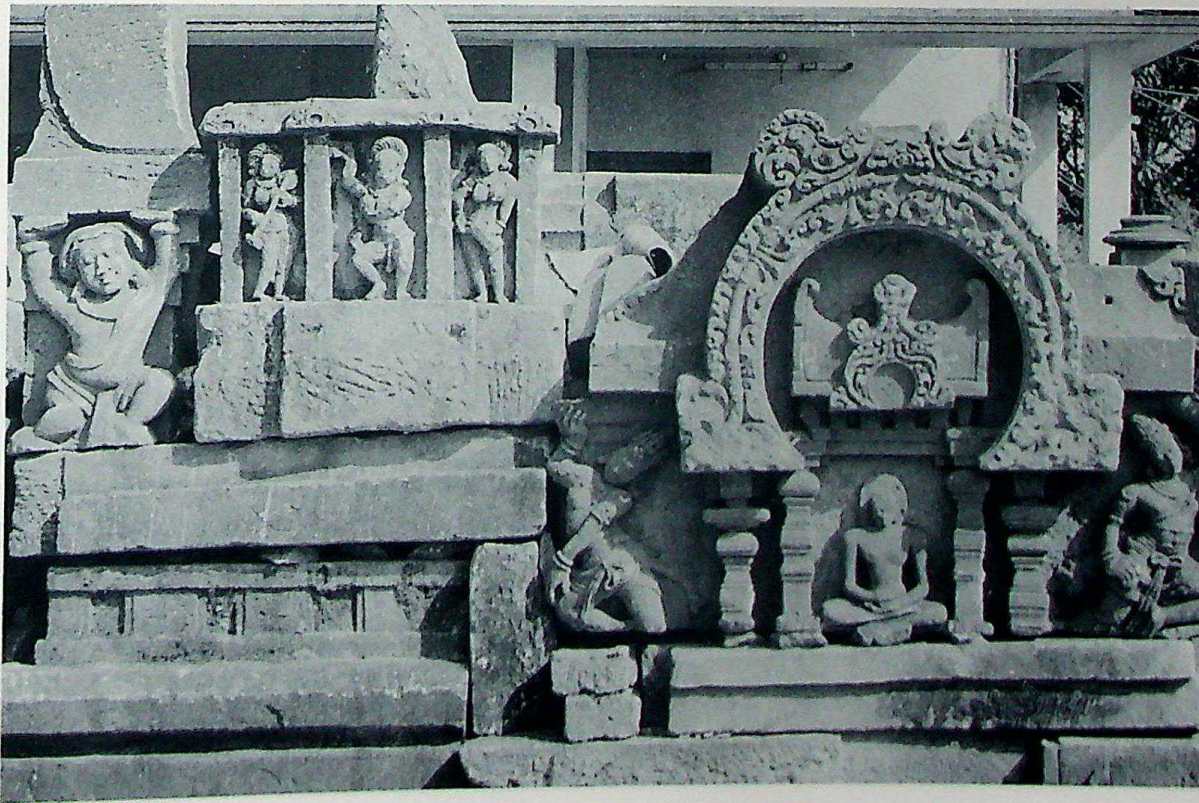
*The typical charming dwarf  
with the lotus, source of  
treasure.*

239. Architectural details  
showing *kūdu*, caryatids  
and other details, 10th  
century A.D., Humcha,  
Shimoga district.



238

239







**240.** A tumbler climbing a pole, Vijayanagara, 17th century A.D., Kārkala. The lower portion shows the view of *Gaja-vrishabha* combination of bull and elephant, late Vijayanagara, 17th century A.D., Moodbidri.

*The combination of Gaja-vrishabha, elephant and the bull as composite figure to illustrate a pictorial pun or paronomasia is a favourite device of the sculptor and painter. The idea is taken from a philosophical reference to an illusory vision.*

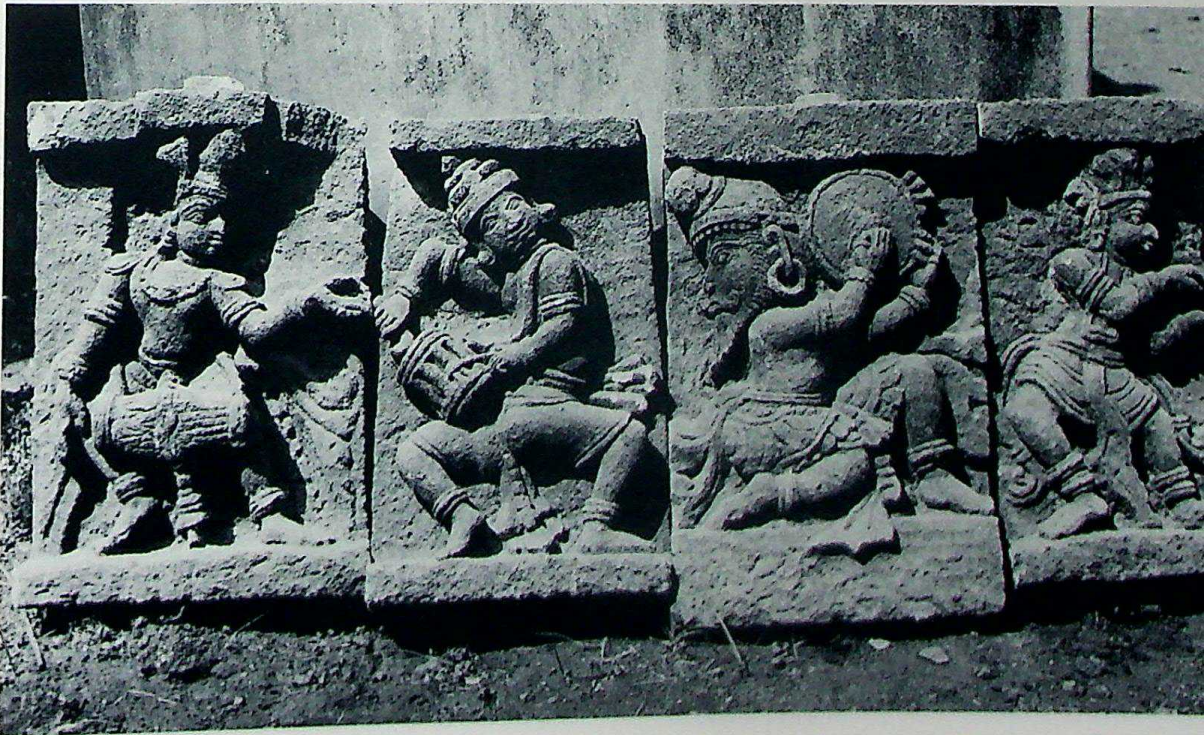


241. Musicians and dancers, drummers, pipers, vocalist and cymbal-player, Chālukya, 11th-12th century A.D., Humcha, Shimoga district.

242. Musicians and dancers, drummers, pipers, vocalist and cymbal player, Chālukya, 11th-12th century A.D., Humcha, Shimoga district.



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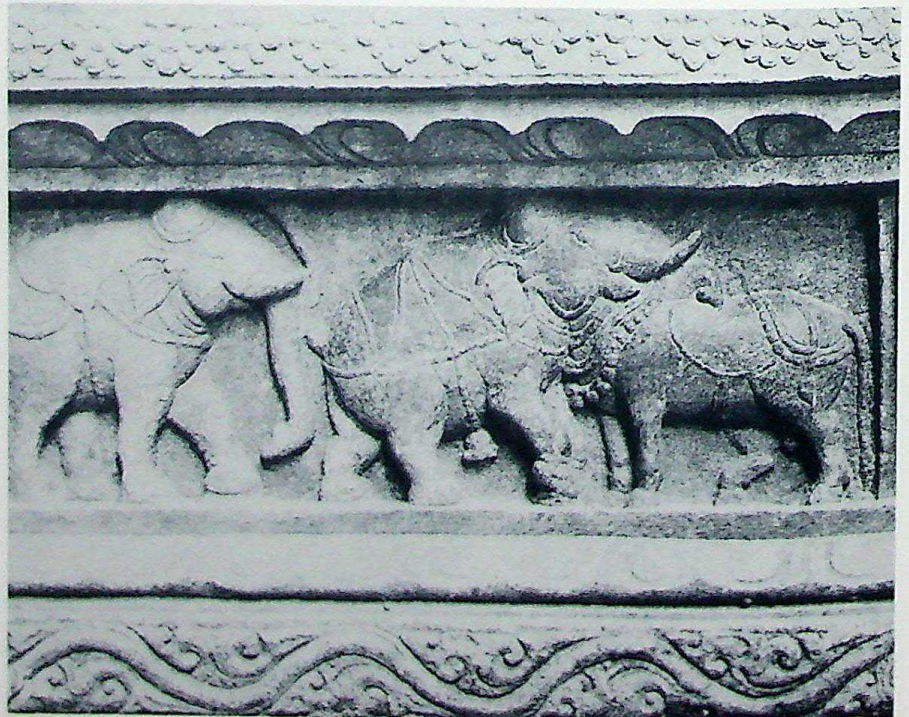
**243.** *Gaja-vrishabha*, combination of bull and elephant, Chola, 12th century A.D., Dārāsūram.

*The theme as found in the Tamil area in Chola territory. The popularity of the theme is almost universal which can be traced back to the Gupta age, as it even occurs at Deogarh. The theme was so popular that it is found repeated by the Chola craftsman in a Śiva temple in Ceylon as pointed out by Coomaraswamy.*

**244.** *Gaja-vrishabha*, combination of the bull and the elephant, Vijayanagara, 16th century A.D., Jalakantheśvara temple, Vellore, North Arcot district.

*This is a fine example and continues the tradition from still earlier times.*

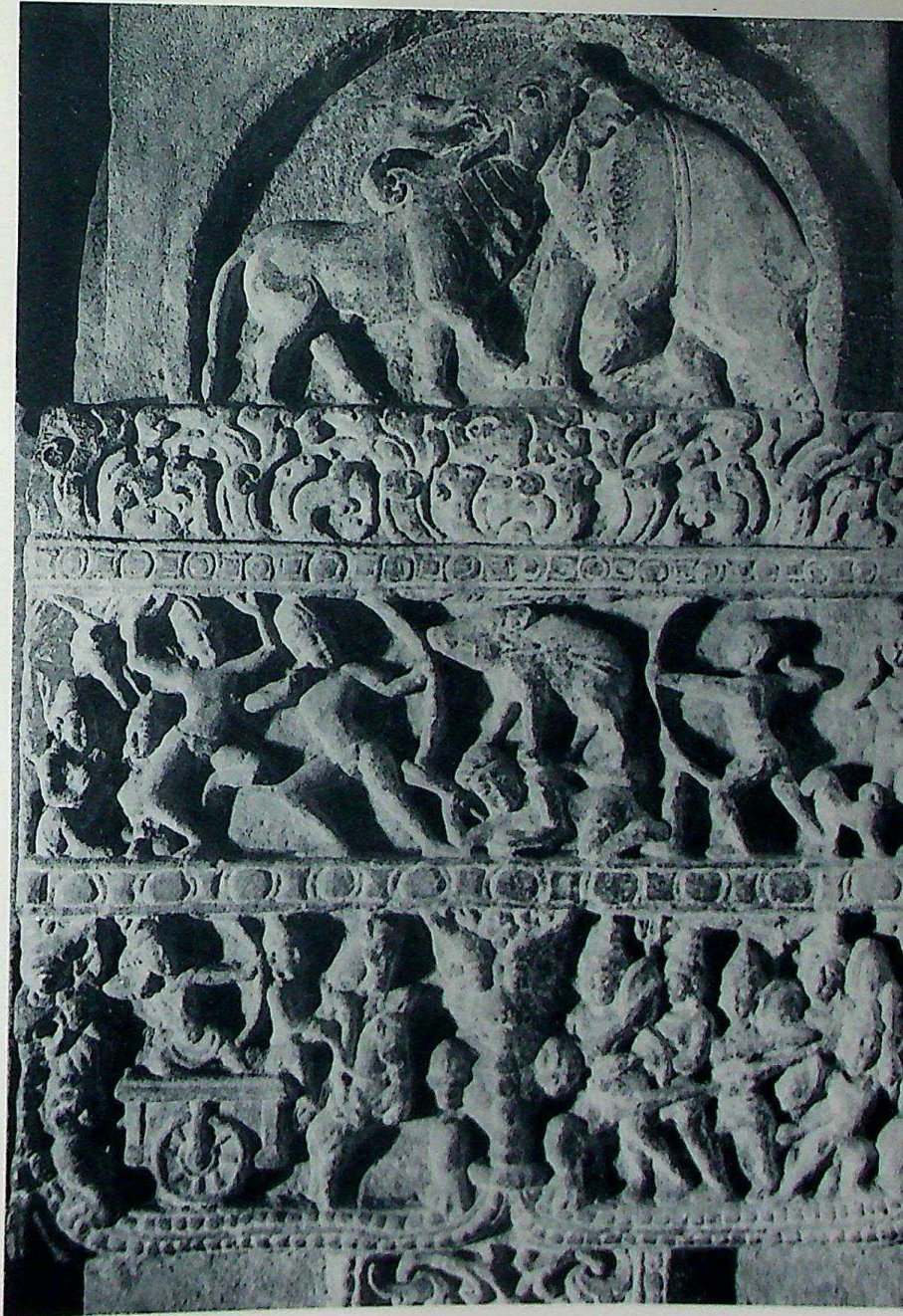
244



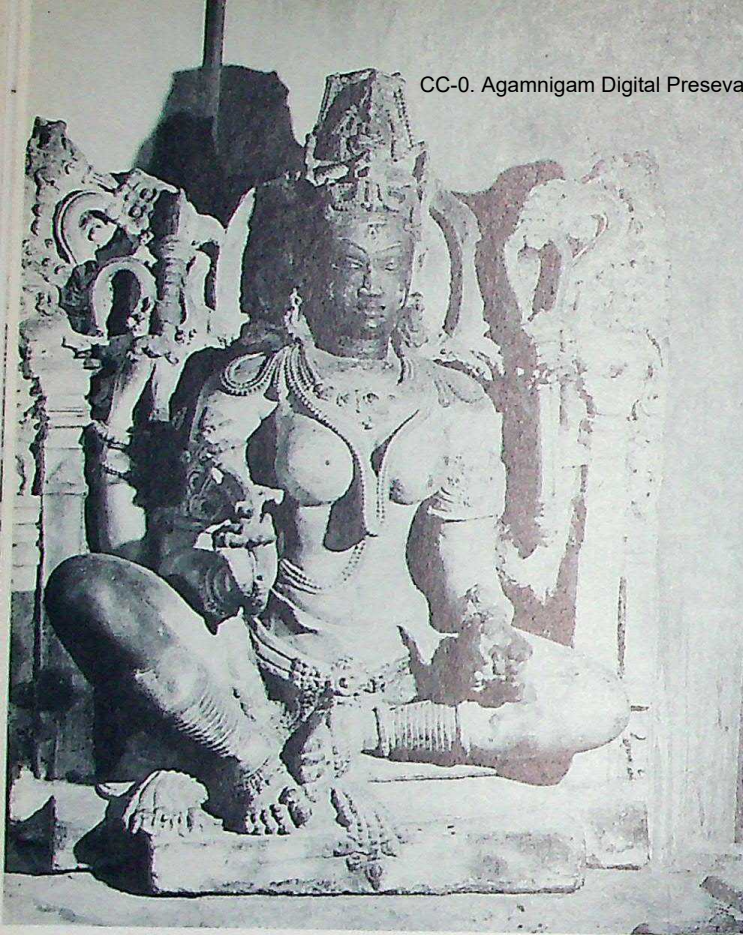


245. *Gaja-vṛishabha*, combination of bull and elephant, early Western Chālukya, 8th century A.D., Virūpāksha temple, Paṭṭaḍakal.

*This is an earlier example from the Kaṇṇāṭaka area.*







246

246. Seated Yakshī,  
Chālukya, 12th century  
A.D., Humcha, Shimoga  
district.

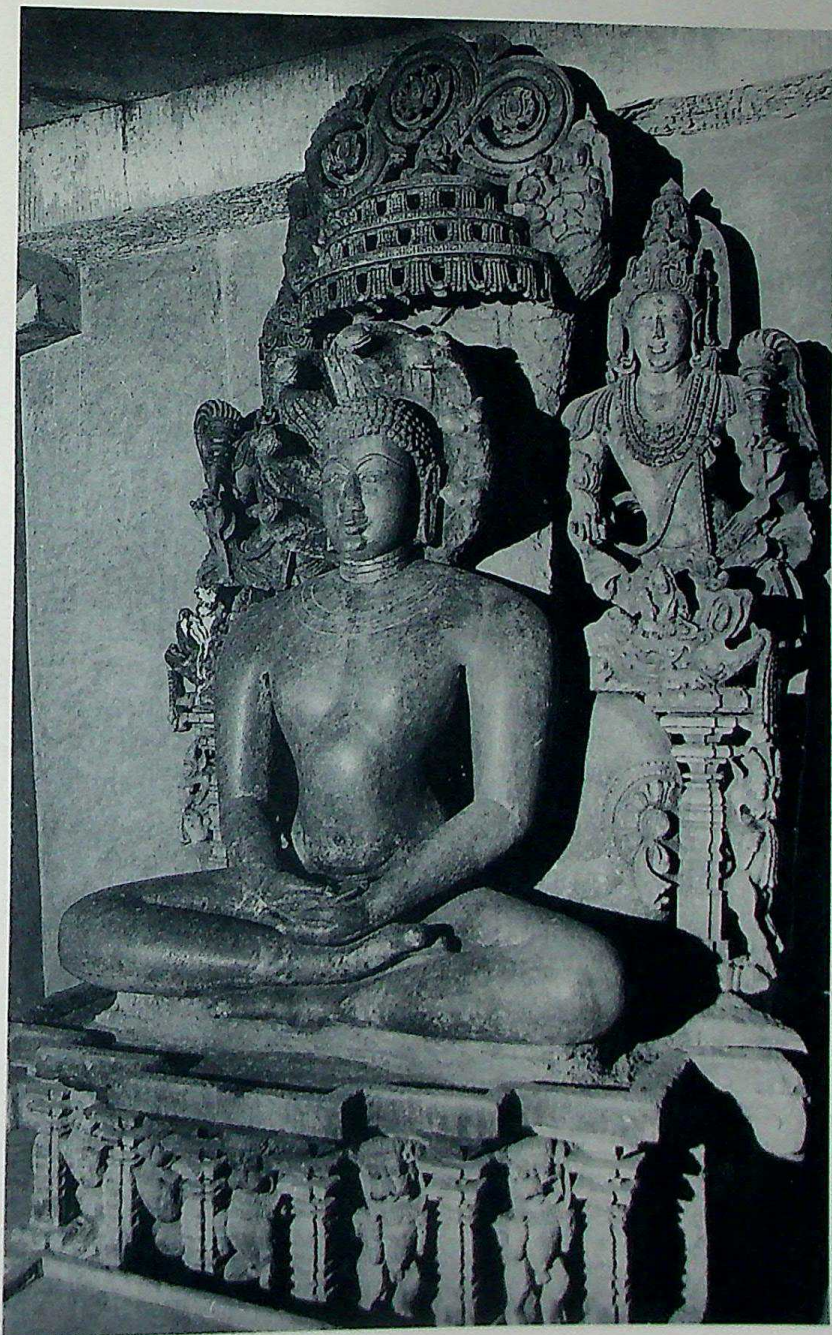
247. Seated Śrutadevī,  
Chālukya, 12th century  
A.D., Humcha, Shimoga  
district.

247





248. Pārśvanātha with  
*chaurī*-bearers, Chālukya,  
Humcha, Shimoga district.



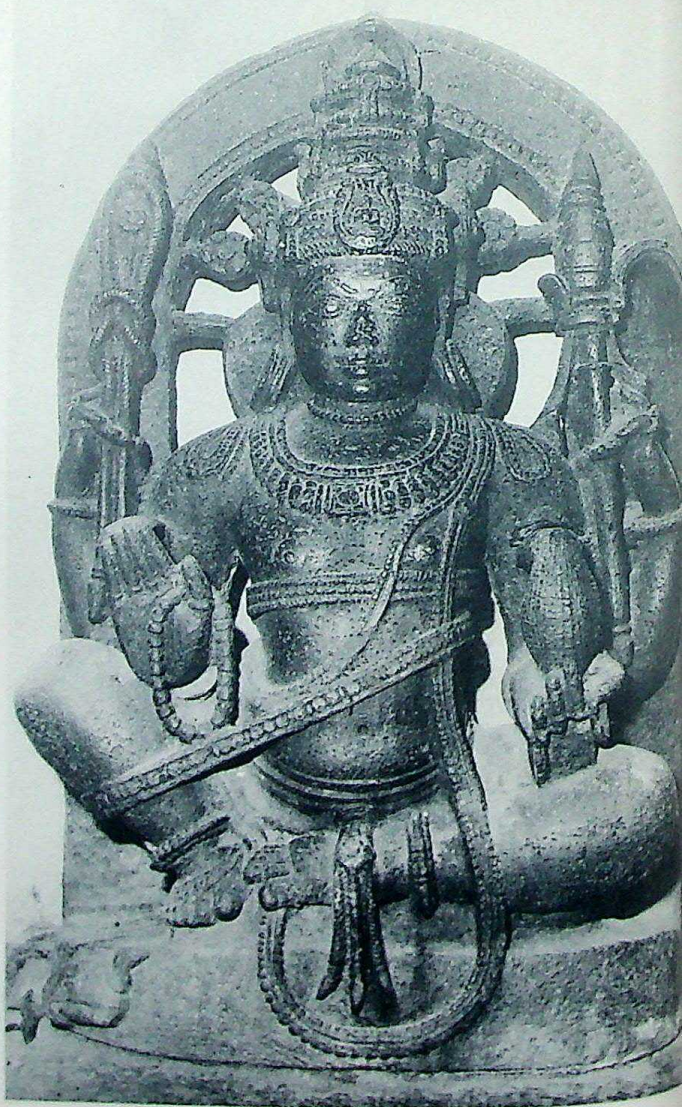




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249. Ādinātha with  
*chauri*-bearers, Chālukya,  
Gulbarga.

250. Yaksha Dharaṇendra  
or Ajita seated with  
*ardhayoga-paṭṭa* and his  
vehicle, the tortoise,  
Pārśvanātha temple,  
Karūr, Shimoga district.



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mouth of fantastic animal of creative fancy which is all a fantasy of a door jamb of the Jaina temple at Harsūr. Individual themes of musicians and dancers for long friezes composed of drummers, pipers, vocalists, cymbal-players, those clanging larger ones and sounding tiny ones in tinkling resonance, as from Humcha, are all interesting themes handled with affection and devotion by the sculptor to make them live again to proclaim his glory. The sculptor in Karṇāṭaka never forgot any of the striking earlier themes handled by remote ancestors, several centuries away in time. An interesting early Vijayanagara carving on a pillar from Karṇāṭaka shows a tumbler climbing up a pole recalling the scene of the tumblers from a Bhārhut sculpture now in the Allāhābād Museum, and a *gaja-vṛishabha*, combination of the bull and elephant, for an optical illusion of oneness, a pun or paronomasia in art, an ancient motif from Gupta times at Deogarh continued on in Bādāmī and Aihole by the Chālukyas and inherited by the Vijayanagara craftsman from the nearer predecessor of Choḷa times. These and many others, irrespective of the faith or religion for which art was utilised to embellish the temples, was freely availed of by the sculptor, whose privilege it was to interpret the spirit of the land more than details of faith.

Later Chālukya sculpture is liberally represented all over the Karṇāṭaka region. From Humcha in Shimoga district hails a lovely seated Pārśvanātha with the *chaurī*-bearers, the snakehoods as charming as the anatomy of the figure, the arrangement of the triple umbrella and tree top vying with the grace of the attendants. A seated Śrutadevī is no less inviting aesthetically. The seated Ādinātha with elephant, seat, halo, umbrella, tree top and *chaurī*-bearers is a gem of a sculpture from Gulbarga and equally so is the garland offerer in *tribhaṅga* also in this Museum, another fine example of art.

In front of the Pārśvanātha temple at Karūr in Shimoga district is a fine example of Yaksha Dharaṇendra (or is it Ajita?), with his vehicle the tortoise given at one end of the seat, seated with *ardhayogapaṭṭa* against his right leg. In the Department of Archaeology at Mysore is the image of seated Sarasvatī from Kṛṣṇarājapeṭa in Mysore. These two are more than a century later than the seated Ādinātha from Lakkunḍī now preserved in the K.R. Institute Museum at Dhārwar. This clearly shows how elegant is the earlier phase of early Western Chālukya sculpture.

With typical jewellery of the period, the *yajñopavīta* itself being combination of not only what is composed of threads of cotton strand but also of twirled pearl-strands beautified by a ribboned clasp, with charming necklet, *ardhayogapaṭṭa* and a halo not unduly large, a crown rather diminutive in size but still fitting the dwarfish figure of Kubera exceedingly well, is a sculpture so very lively in Western Chālukya style from the museum at Lakkunḍī in Dhārwar district. There is an equally charming figure of Sarasvatī also from Lakkunḍī in the same Museum. The exquisitely carved *chaurī*-bearer, gracefully standing in *tribhaṅga*, broken below the thigh, his crown so beautifully fashioned, wearing a striking elaborate necklet, *yajñopavīta* almost like a strand of *kaustubhas* all put together, an elaborately decorated delicate *udarabandha*, waist-zone in many strands fashioned with meticulous care, the fly-whisk itself with its wavy and fluffy part elaborately made out, is indeed most noteworthy. This is indeed comparable to the flywhisk-bearer from Paṭṭaṅkuḍī in Belgaum district in a private collection, the most exquisite sculpture of its kind, in a way exceeding in elegance most sculptures of its kind of the earlier phase of late Western Chālukya art. The *yajñopavīta*, the ribbon of the *yajñopavīta* itself, *udarabandha*, the different types of armlets on the

Continued on page 184



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251. Kubera, Chālukya,  
Lakkunḍī, K.R. Institute  
Museum, Dhārwar.

252. Ādinātha, Chālukya,  
11th century A.D.,  
Lakkunḍī, K.R. Institute  
Museum, Dhārwar.



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253. Kubera with characteristic Chālukyan jewellery, Western Chālukya, Lakkundi, K.R. Institute Museum, Dhārwar.

254. Sarasvatī Rāshtrakūta-Chālukya transition, 11th century A.D., K.R. Institute Museum, Dhārwar.



254





255. *Chauri*-bearer in *tribhanga*, broken at the thigh, K.R. Institute Museum, Dhārwar.





256

Foundation, Chandigarh

256. Flywhisk-bearers,  
from Pattankudi, Belgaum  
district.

*This is probably the most  
beautiful of its kind.*





right and left arms, the shoulder tassel only to the right, the elaborate *makarakuṇḍala* on the ear, the crown, the waist-zone with its loops, and more than all, the delicate smile that plays on the lips of the figure, make it a masterpiece. From Paṭṭaṅkuḍi again hail other elegant carvings of great aesthetic charm like standing Pārśvanātha with Yaksha and Yakshī at his feet. A Mahāvīra from Amminabhāvī flanked by Pārśvanātha and Supārśvanātha and the rest of the Tīrthaṅkaras around him and the Yaksha-Yakshī group cleverly composed in the best style of elegance comes up prominently for comparison as a remarkable example of the highest aesthetic workmanship.

In the same style and with the same charm of workmanship is the carving in the local museum of seated Ādinātha from Sedum in Gulbarga district, with *chaurī*-bearers on either side of the elaborate back-rest, the triple-umbrella above, and elegantly composed. In the same Museum and of the same date and elegance is an image of Pārśvanātha with the snakehoods over his head. A *chaumukha* with standing Tīrthaṅkaras on all four sides with their respective Yakshas and Yakshīs at the feet and a shrine roof above is Ādinātha, almost enshrined in a miniature temple of the *pañchakūṭa* type as a *sarvatobhadrikā* from Stavanidhī in Belgaum district. From Barguñji in Chikamagalur is a seated Pārśvanātha with *chaurī*-bearers which by its style of workmanship looks somewhat earlier than the early phase of late Chālukya almost, thus peeping into the last of the Rāshtrakūṭa phase. A definitely late Western Chālukya carving is Ambikā seated from Chāmuṇḍarāya temple at Śravaṇabelagoḷa, the tree, the lion, the child, all characteristically carved. The tree as a canopy has been well conceived and executed. Padmāvatī in *tribhaṅga* stance, in the Śāntinātha temple at Sadum in Gulbarga, though somewhat unfinished, lacking polish and still with the chisel marks before final polish, presents itself as a typical example of late Chālukya work. In the same style but a little stiff is Ambikā also from the same temple and bearing identical unfinished appearance.

The standing Tīrthaṅkara from Paṭṭaḍakal, with a simple circular halo, but so elegant as to rouse admiration for the sculptor, who has succeeded in spite of his handicap in carving so bare a figure lacking every trace of ornamentation, and now in the site museum, is more to be assigned to a slightly earlier period, probably Rāshtrakūṭa than late Chālukya.

Śravaṇabelagoḷa being an ancient site has sculptural embellishment of various periods even upto the Nāyaka period. The earlier architectural close up displaying exquisite sculpture from Chāmuṇḍarāya *basadi* can be compared with still later embellishment of the walls of the Śāntinātha *basadi*. Several individual carvings of the Jaina pantheon of Chālukya and Hoysaḷa contribution to art in Kaṇṇāṭaka deserve a special mead of praise.

The entrance of the Chandragupta temple within the Kaṭṭale *basadi* has carved screens on either side of the door narrating the famous story of Bhadrabāhu's migration to south India with Chandragupta Maurya. This is one of the most interesting series of panels beautifully composed by the sculptor to form a regular pierced window. Architecturally, sculpturally, as an absorbing narration, interesting as a worthy adjunct of an elaborate entrance carved in *pañchalatā* mode, it is indeed something very striking as it appears to be definitely among the most noteworthy carvings of the place which is already rendered so famous by the single renowned monolith Gommateśvara.

The earlier phase of Eastern Chālukya art is represented by a mutilated but fine sculpture of a seated Tīrthaṅkara from Biccavolu in East Godāvarī district. The image from Peḍḍatumbalam is a fine example of





257. Gommatā colossus, Vijayanagara, 17th century A.D., Venūr, Karnāṭaka. *These three colossi are the best known representations of Bāhubali and all of them are in the Karnāṭaka area.*

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258. Complete large ceiling slab representing usual Dikpālas, Nolamba, 9th century A.D., from Hemāvati, Govt. Museum, Madras.

*It is interesting to compare such Dikpālas on ceiling slabs which frequently occur in Chālukya maṇḍapas in temples.*

259. The same with only Yama on his vehicle, the buffalo rushing, Nolamba, 9th century A.D., from Hemāvati, Govt. Museum, Madras.

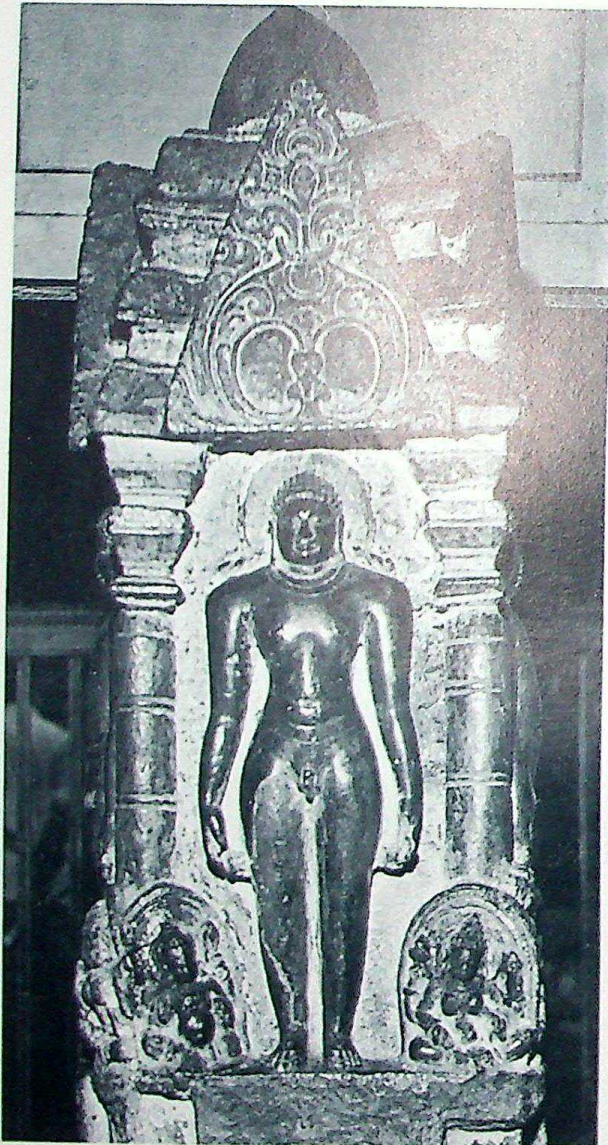




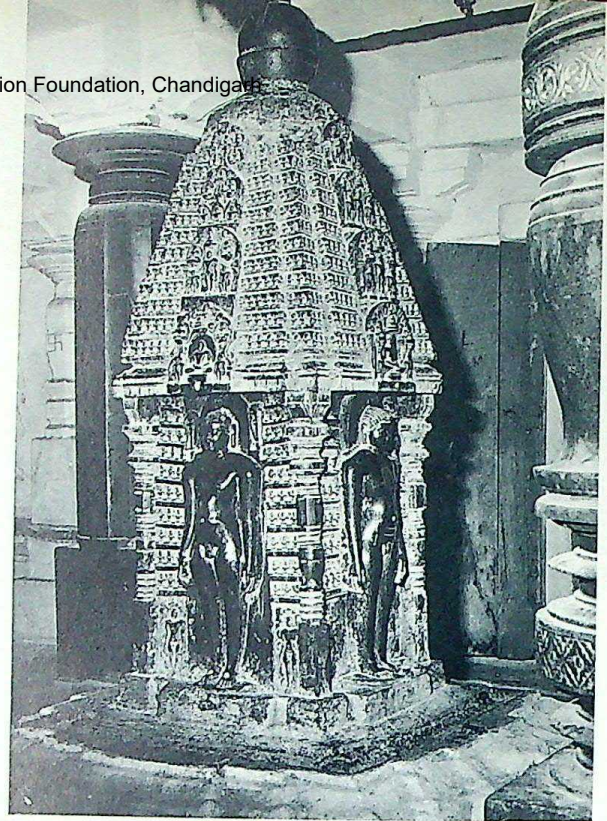
260. *Chaumukha* with standing Tirthaṅkara on all the four sides, Chālukya, 12th century A.D., Lakshmeśvara, Dhārwar.

261. *Chaumukha*, Chālukya, 12th century A.D., Stavanidhi, Belgaum district.

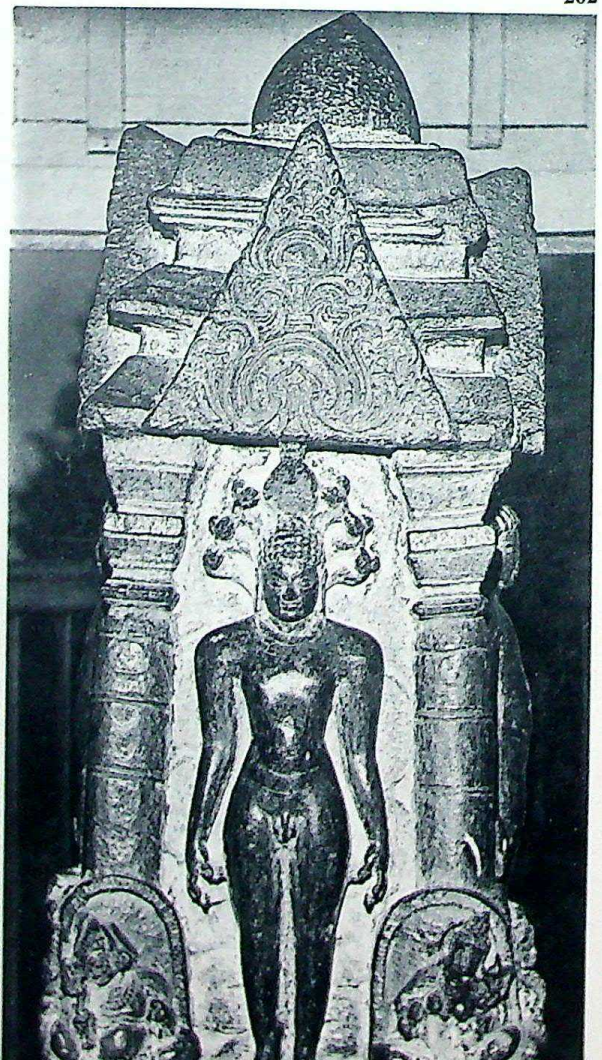
262. *Chaumukha*, Chālukya, 12th century A.D., Stavanidhi, Belgaum, district.



261

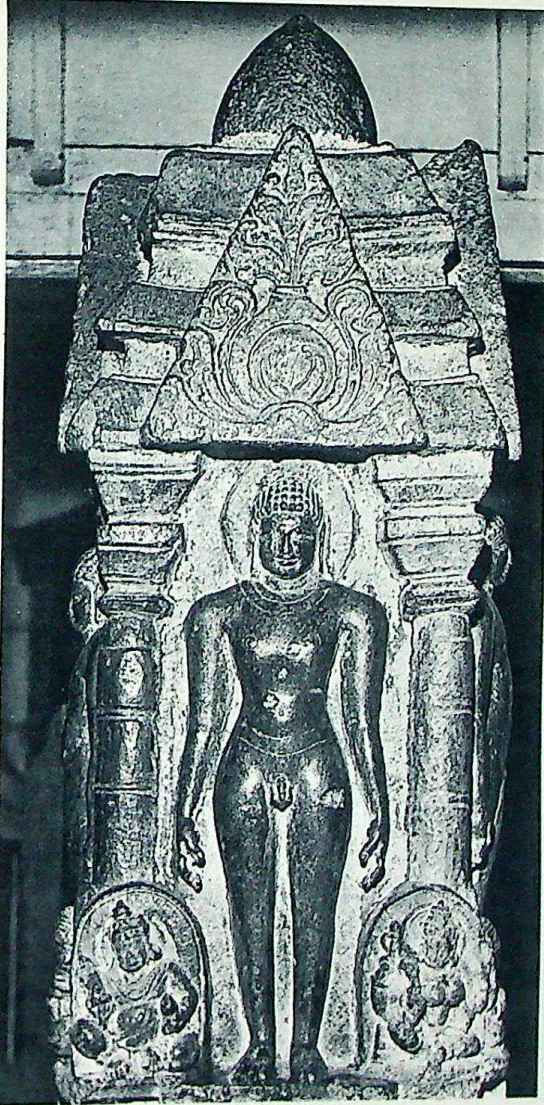


260



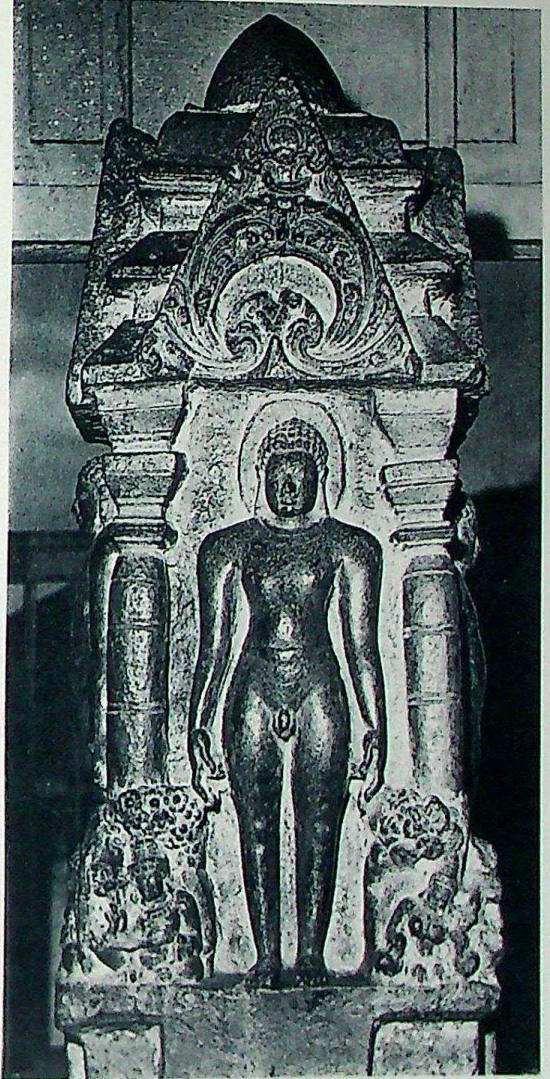
262





263. Chaumukha,  
Chālukya, 12th century  
A.D., Stavanidhi, Belgaum  
district.

*Giving the four  
Tīrthāṅkaras on the four  
sides making a chaumukha.*



264. Chaumukha,  
Chālukya, 12th century  
A.D., Stavanidhi, Belgaum  
district.



265. Chakreśvarī,  
Rāshtrakūṭa, 10th century  
A.D., Betagerī, Dhārwar.

266. Theme of *navanāri-  
kuñjara* on pillar, elephant  
composed of nine nymphs,  
Vijayanagara, 14th-15th  
century A.D., Moodbidri.



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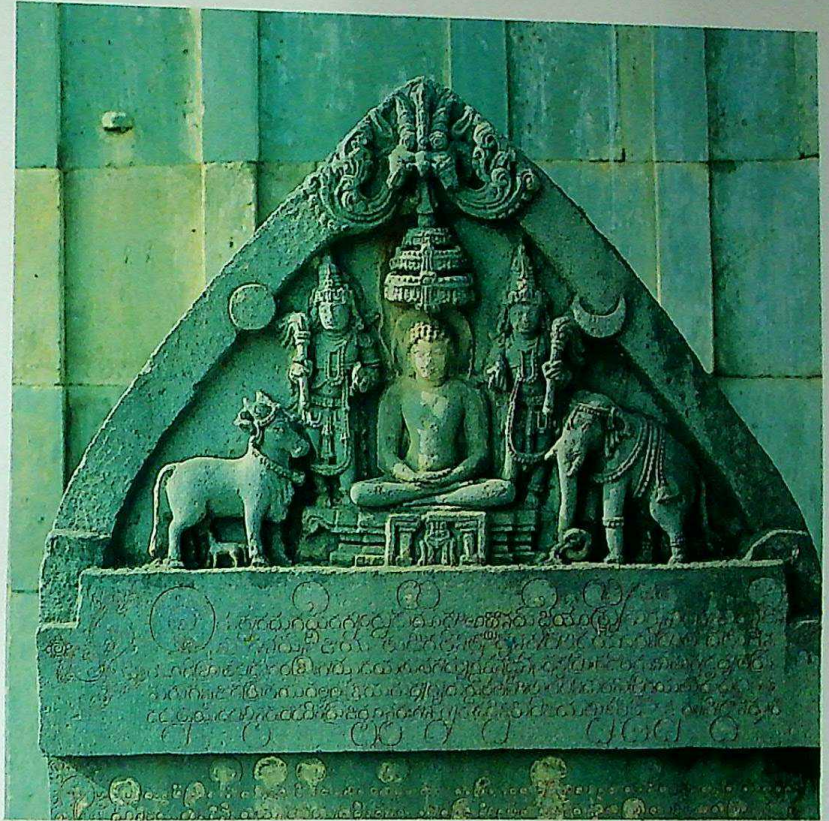


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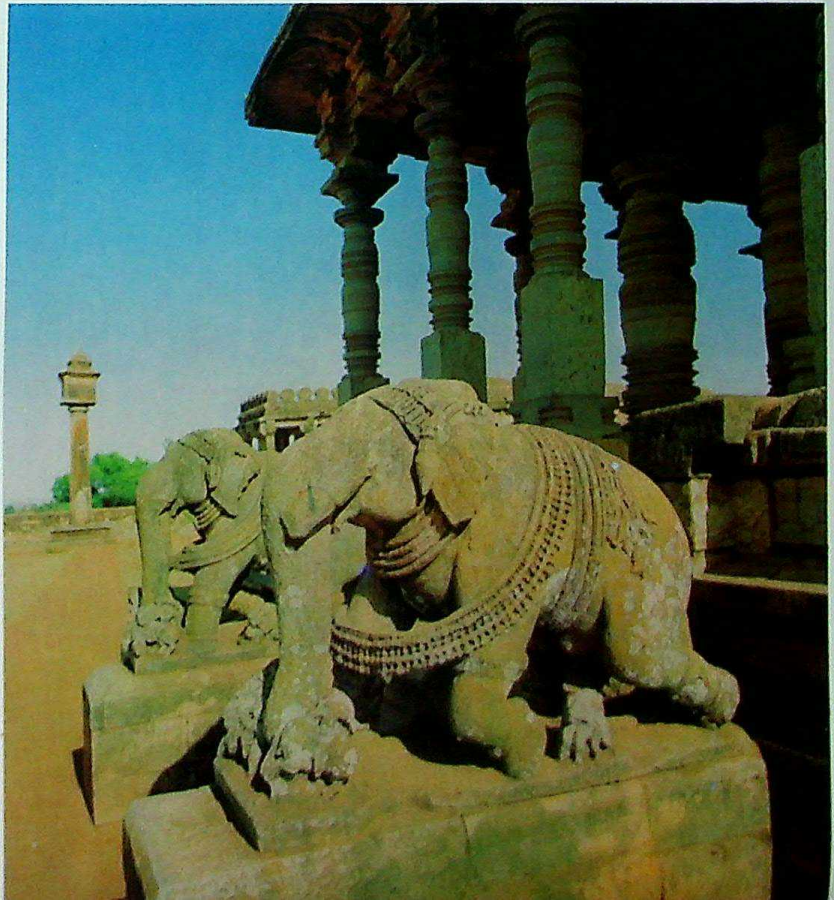
267. Close up of the top of sculpture of an inscribed stone, Hoysala, 12th century A.D., Jaina temple, Halebidu.

268. *Mandapa* of Jaina temple with running elephant as balustrade for steps, Hoysala, 12th century A.D., Halebidu.

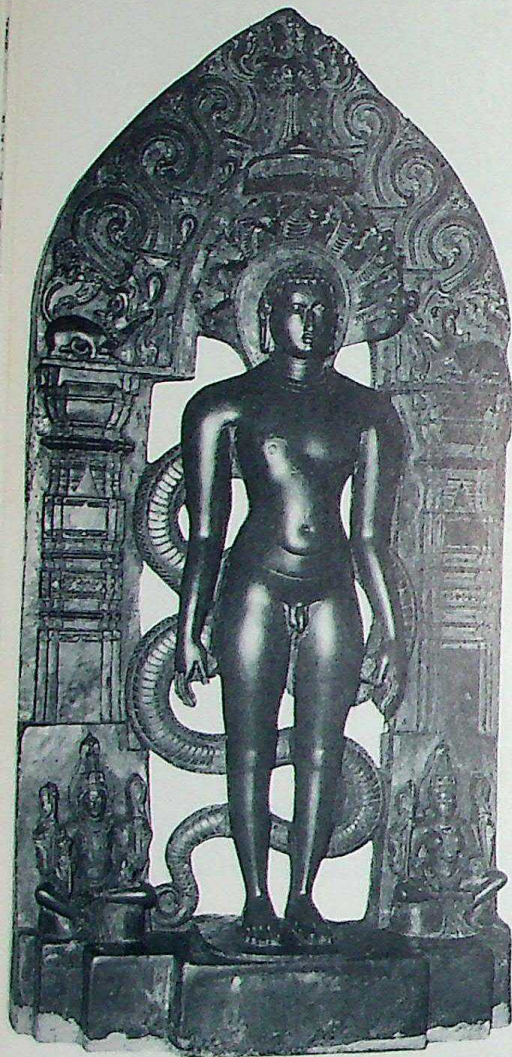


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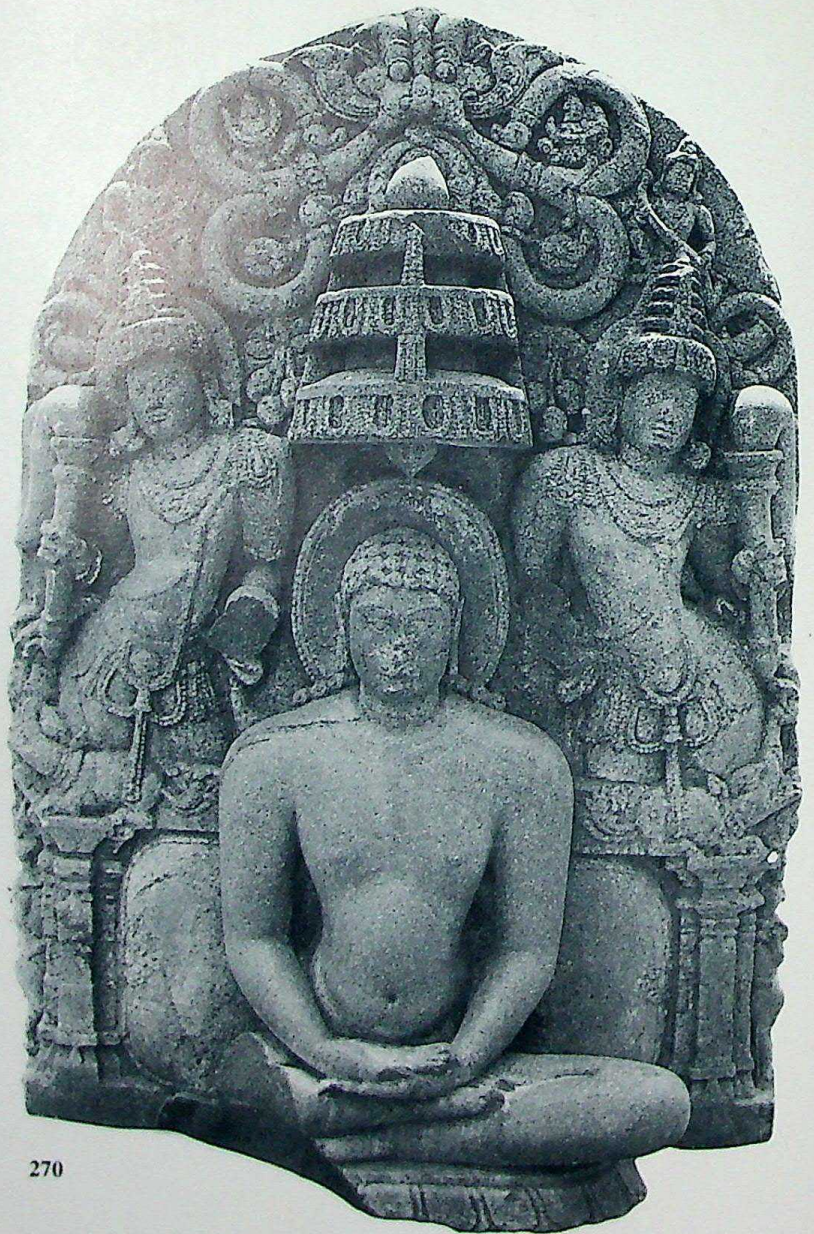




269. Tirthaṅkara  
Pārśvanātha with Yaksha  
and Yakshī, Chālukya,  
11th century A.D.,  
Paṭṭaṅkuḍi, Belgaum  
district.

270. Ādinātha with  
chauri-bearers, Chālukya,  
11th century A.D., Śedum,  
Gulbarga.

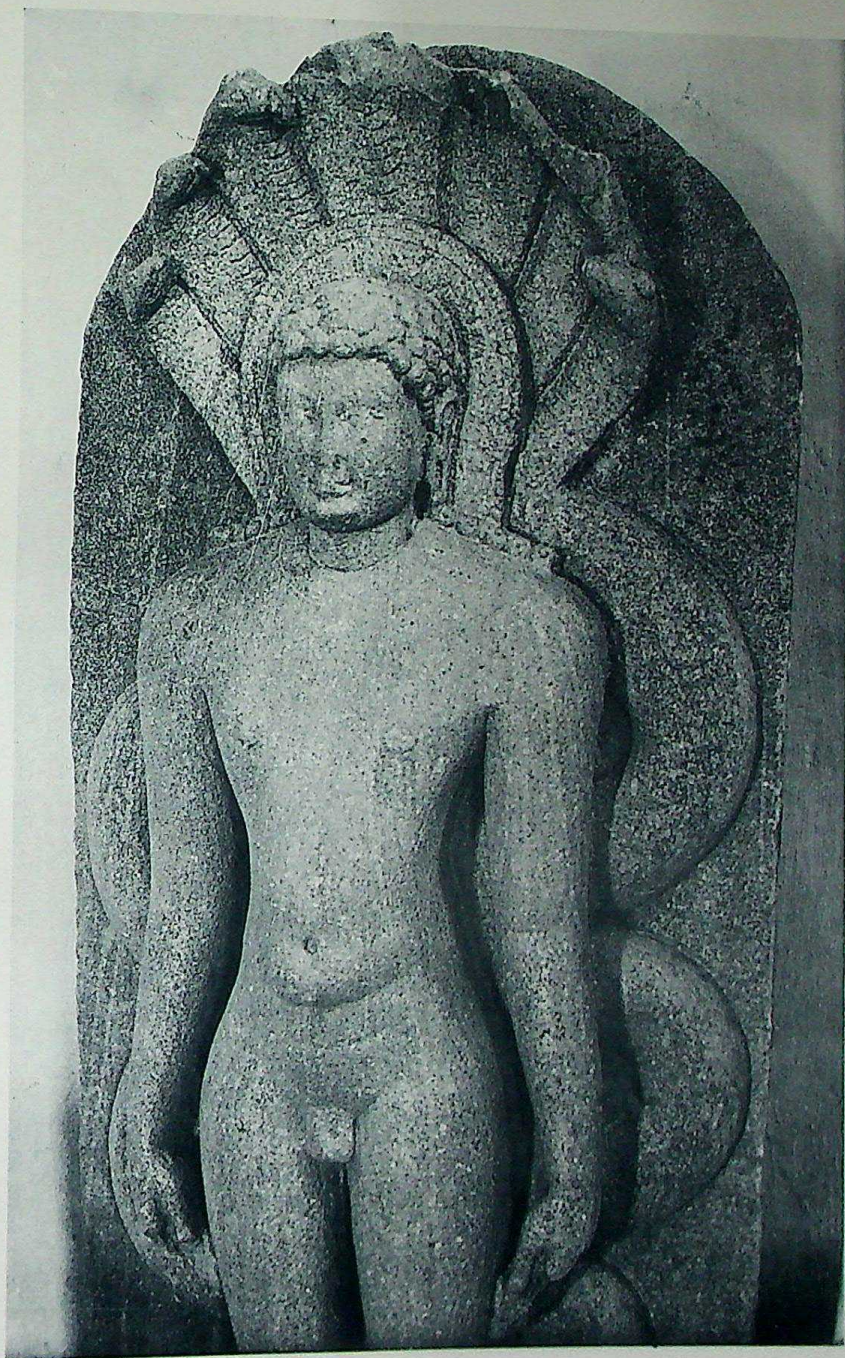
*A fine example.*



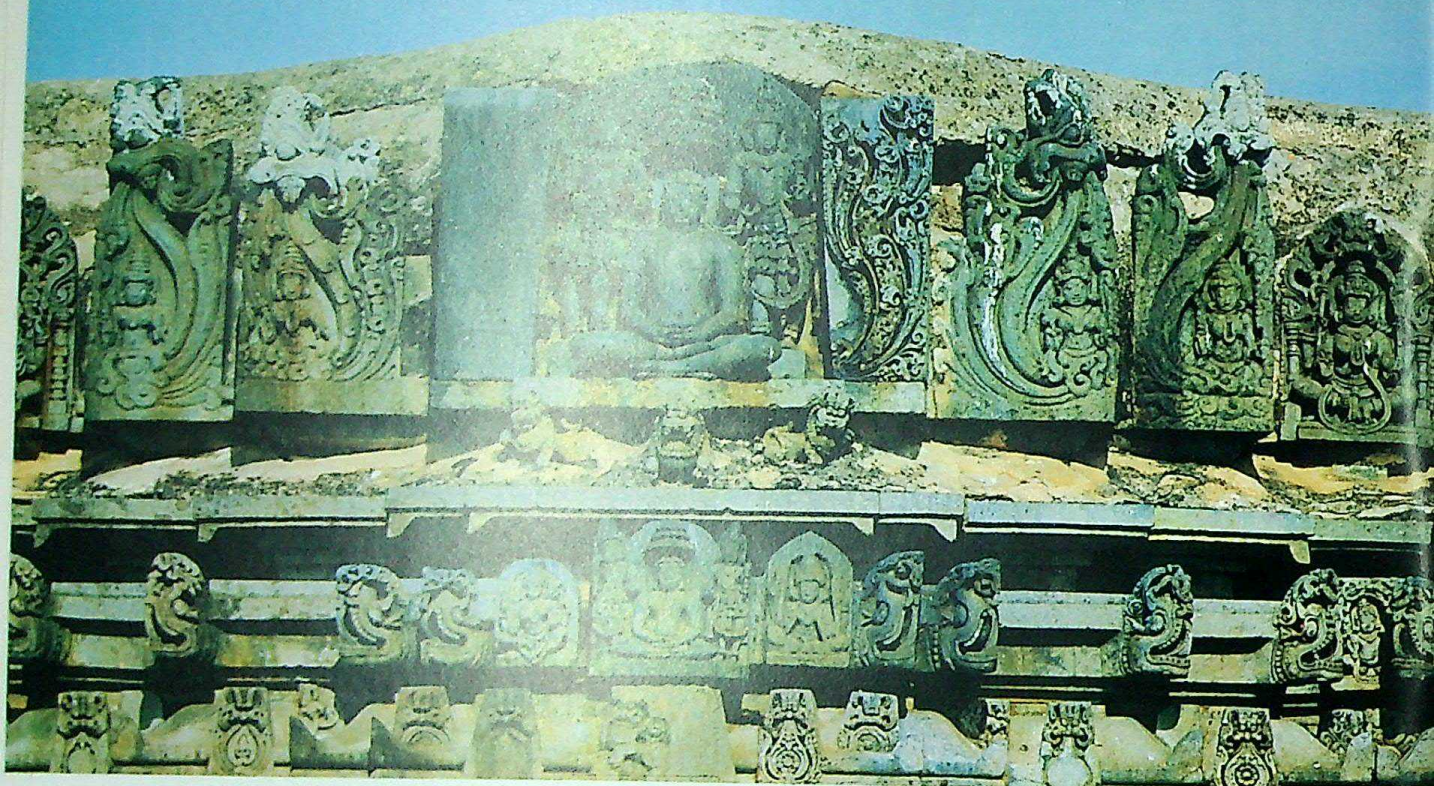
270



271. Pārśvanātha,  
Chālukya, 11th century  
A.D., Gulbarga.







272. Close up of the same giving clearer view of Yaksha and Yakshī, mermaids, *Sankhanidhi* and *Padmanidhi*, etc.



273 & 274 *Padmanidhi* and *Sankhanidhi*, Western Chālukya 11th Century A.D. from Karnātaka Govt. Museum, Madras. Both are remarkable

*miniature sculptures representing personified nidhis as dwarfs. The latter is a typical Chālukyan form of the Sankhanidhi, source of treasure.*



275



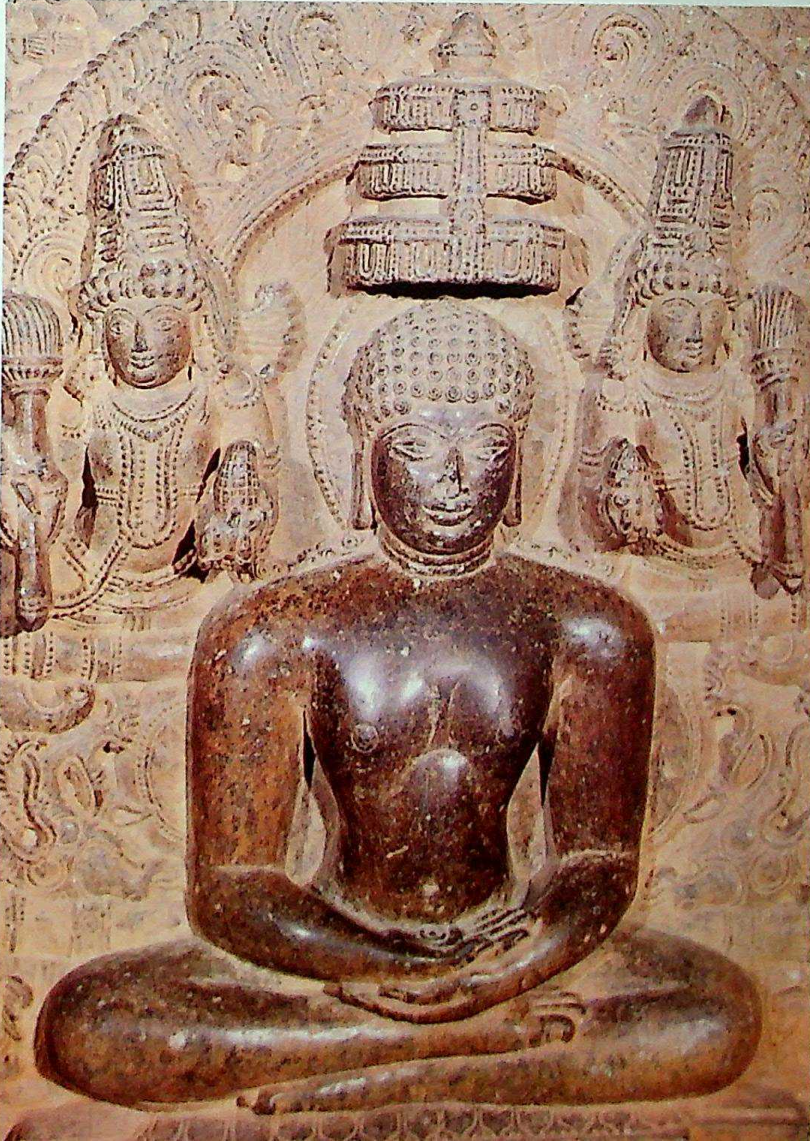
275. *Śaṅkhanidhi*, Western Chālukya, 11th century A.D., from Karnāṭaka, Govt. Museum, Madras.

*This is a remarkably well done typical Chālukyan anthropomorphic form of the Śaṅkhanidhi, source of treasure.*



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276



276. Seated Tirthaṅkara with attendant *chauri*-bearers, early Eastern Chālukya, 8th-9th century A.D., Biccavolu, Godāvarī district.

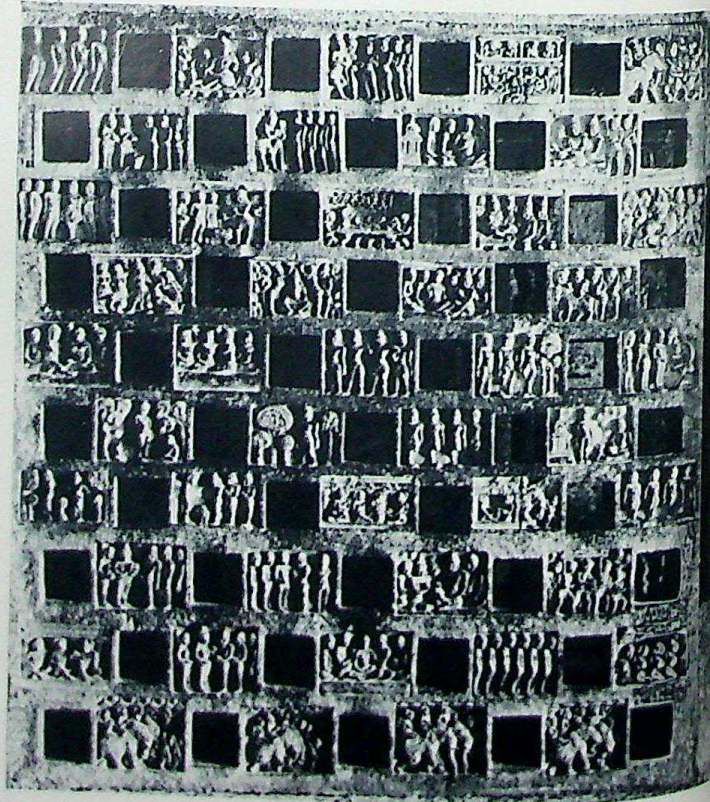
277. Seated Tirthaṅkara, with attendant *chauri*-bearers, late Chālukya, 12th century A.D., Peḍḍatumbalam, Govt. Museum, Madras.





278. Standing Pārśvanātha  
with Yaksha and Yakshī,  
Chālukya, 11th century  
A.D., Stavanidhi, Belgaum  
district.

279



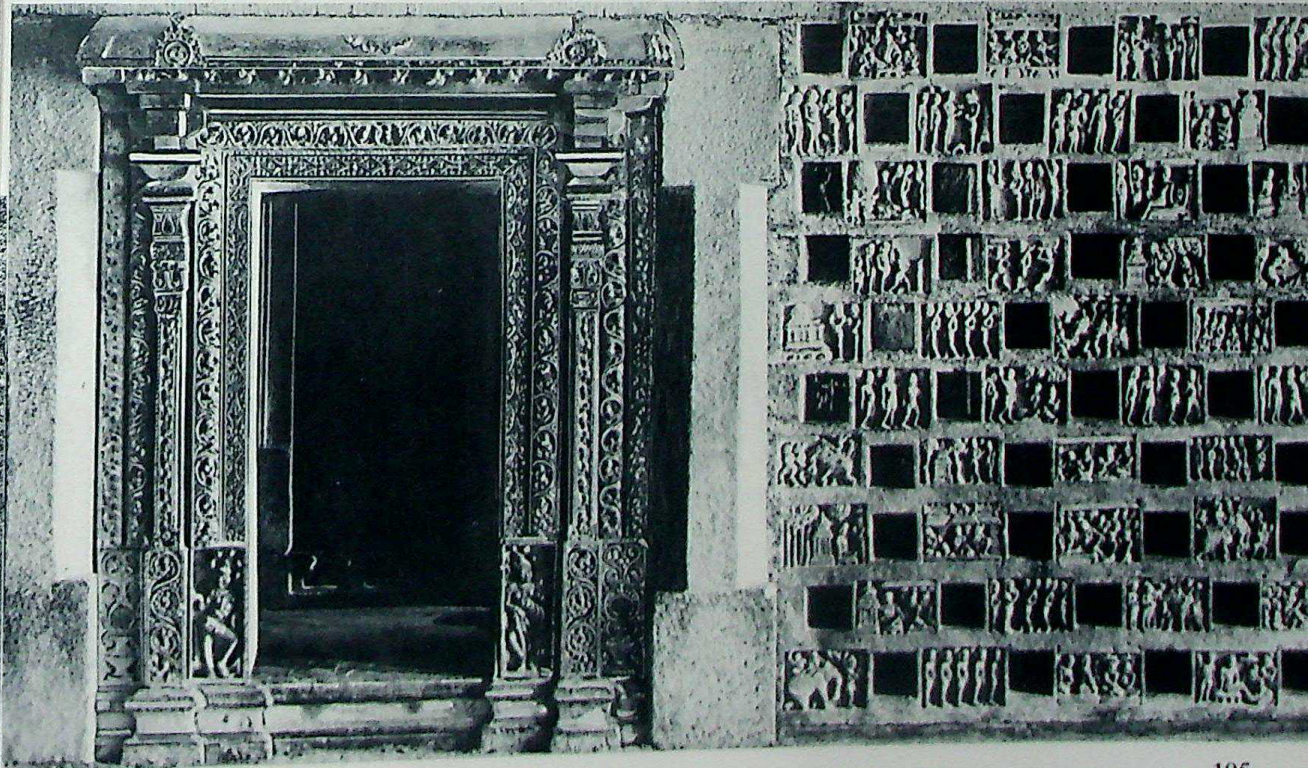


279. Entrance to Chandragupta temple within Kattale *basadi*, with elaborate carved entrance in *pañcha-latā* mode with the narration of the story on either side of Bhadrabāhu's migration to south India with Chandragupta Maurya, late Chālukya, 12th century A.D. Śravaṇabelagoḷa.

280. Ambikā seated, late Western Chālukya, 11th-12th century A.D., Chāmuṇḍarāya temple, Śravaṇabelagoḷa.



280







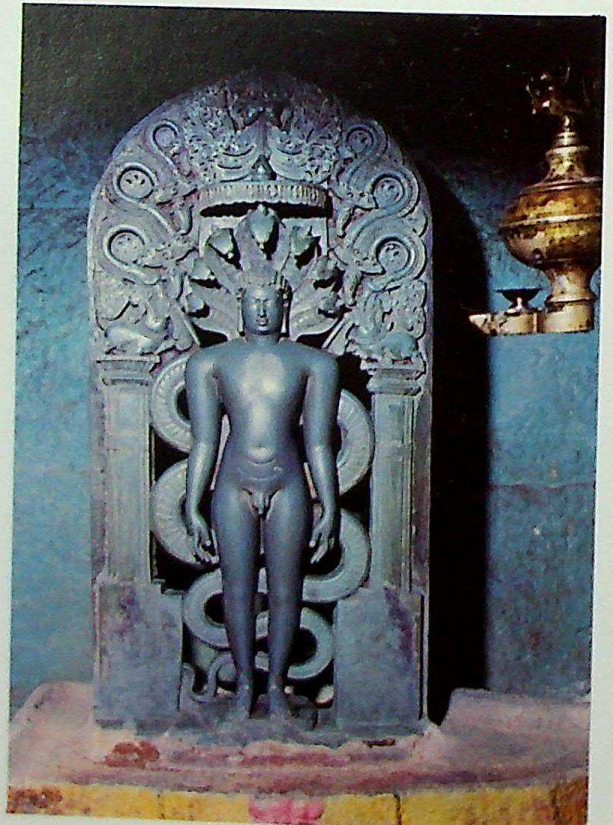
281

281. Beautiful damsel and passionate monkey, Hoysala, Jaina temple, Śravanabelagoḷa.

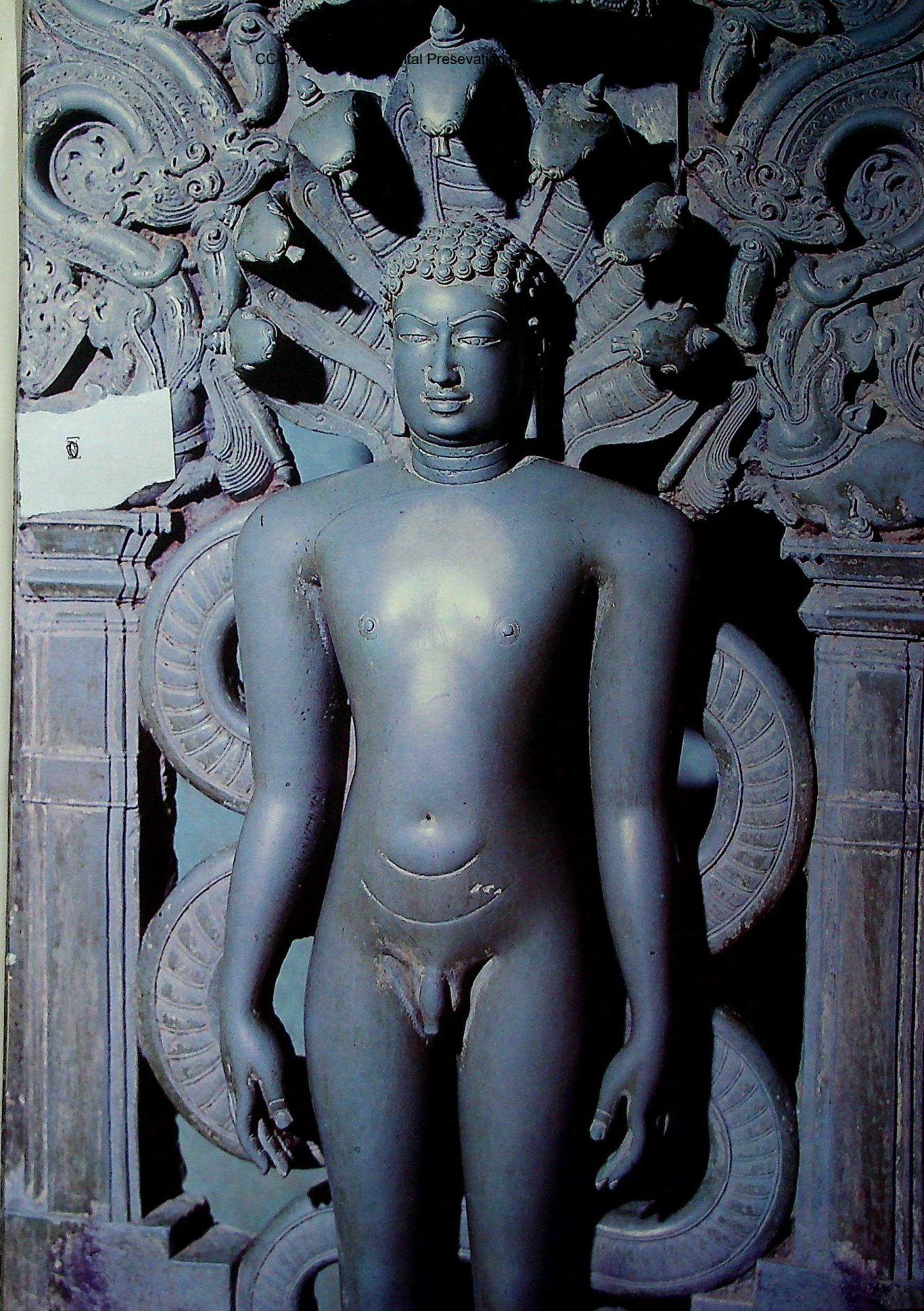
282. Standing Pārśvanātha, Western Chāḷukya, 11th-12th century A.D., Penukoṇḍa.

282A. Close up of above.

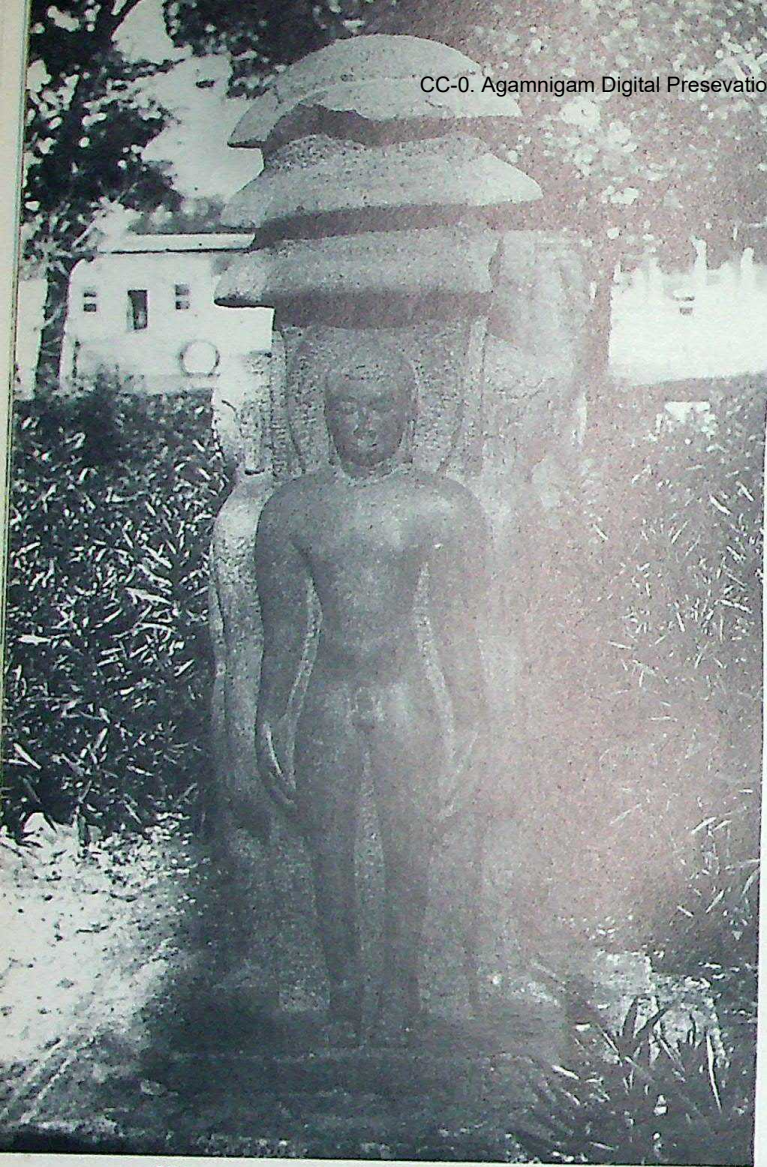
282











283



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283. *Chaumukha*, Eastern Chālukya, 11th century A.D., Bezvāḍā Museum.

284. Seated Ādinātha, Eastern Chālukya, 8th-9th century A.D., Rāmatīrtham.

285. Rock-cut seated Pārśvanātha, with princely attendant and his consort, believed to be Mallamādevī and Betana, Kākatīya, 12th-13th century A.D., Hanamkoṇḍa.





Chālukya work. Striking examples of elegant Eastern Chālukya mode are the simple but effective seated Tirthaṅkara from Golconḍa as well as the lovely early Pārśvanātha, both seated and standing from Vemulavāḍa. An interesting group of rock-cut Tirthaṅkaras at the farthest end of Āndhra in Śaṅkaram in Viśākhāpaṭṇam district, now so very worn, and occurring in proximity to Rāmatīrtham where other Jaina carvings like standing Pārśvanātha, seated Ādinātha with his *jaṭās* and his cognizance, the bull prominent, in addition to other Tirthaṅkaras and other images that have been found, point to the once flourishing stage of the faith in this part of Āndhra Pradesh, where the find of many Buddhist remains point to the popularity of the Buddhist faith as well, and more than all a rare catholicity of religious outlook.

The image from Peḍḍatumbalam in the Madras Museum is a typical example in pleasing light azure stone of a Western Chālukya work of the 12th century. But the standing figure of Pārśvanātha from Penukoṇḍa in Anantapur district is unbeaten for its grace. The proportions of the body, the grace in modelling the limbs, the proportions, the elegance even in the straight or *ṛiju* stance, the arrangement of the curls on the head particularly nearer the forehead, the half-closed eyes, the chiselled eyebrows, the peeping smile on the lips, the clever execution of the ear lobes, the life-like group of the seven mouths of the reptile on its spread hoods, the graded zigzag curve of the unusual length of its body, the delicately ornamented single parasol in the place of the usual hackneyed triple umbrella and the charming composition of the foliage of the tree delicately merged in the pleasing *makara-toraṇa*, is indeed a masterpiece.

The *chaumukha* from the Bezwāḍā Museum, rather simple and austere, but with the triple umbrella emphasised to give it a special individuality, is an example of the Eastern Chālukya school in its later stage of development in style approaching the Kākatīya.

Of the time of the later Chālukyas that ruled from Kalyāṇī and the Kākatīyas that ruled from Wāraṅgal should be attributed several rock-cut carvings as well as individual sculptures representing Jaina art in Āndhra Pradesh. Thus there are rock-cut Tirthaṅkaras Pārśvanātha and Sambhavanātha at Hanamkoṇḍa, seated Mahāvīra with a princely attendant and his consort, hands clasped in adoration, representing, as it is believed, Mallamādevī holding umbrella for the master and her husband Betana the minister of the Kākatīya king Prola, immortalised as devotees in this sculpture.

In Anantapur district there are Jaina vestiges and we know from an inscription that Irugole who served under the Chālukyas of Kalyāṇī pleased his wife Alūpādevī by encouraging the Jaina faith. At Bhogapuram between Vizianagaram and Bhīmuniṣaṭṇam there is a temple of Pārśvanātha built by Mannamā during the reign of Anantavarman Rājarāja. At Amarapuram in Anantapur district the Brahman-Jinālaya for Pārśvanātha has a record of Alūpādevī graphically describing the repairs effected with interesting mention of its parts like the *śikhara*, *maḥamaṇḍapa*, *bhadra*, *lakṣmī-maṇḍapa*, *gopura*, *parisūtra*, *mānastambha*, *makara-toraṇa*, etc. The *mānastambhas* that abound in Kārkala are typical of the Jaina monuments and, like *dhvajastambhas* in Brāhmaṇical temples, they proclaim the Jaina association of the monuments they adore. As already noted the temple construction in the South as in the North was according to the style of the period, of the region, and had nothing distinctive either as Brāhmaṇical or as Jaina. In fact while there was no distinction in introducing Śaiva, Vaiṣṇava and other forms of iconography in all the temples, there was also the introduction of Jaina

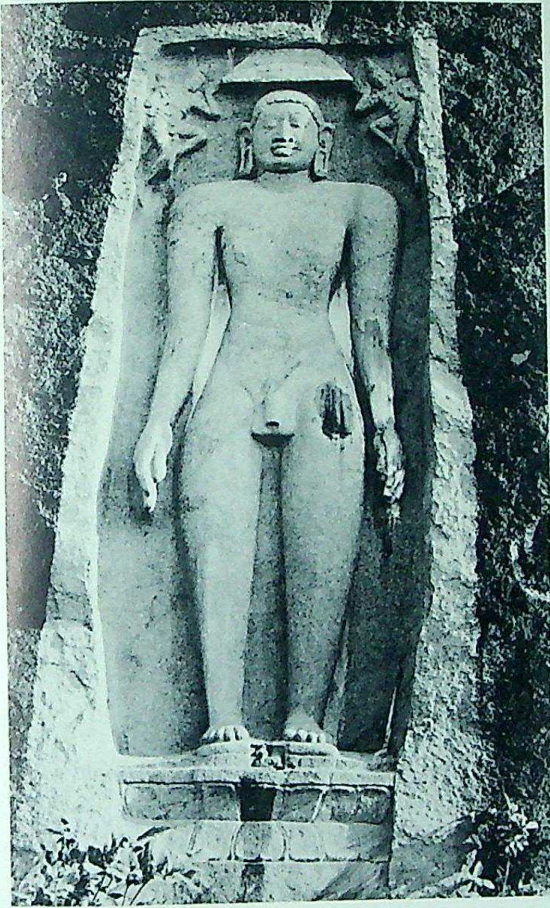
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286. Wooden architectural form of pillars, beams, raftors, eves, and ceiling of roof, from Karnāṭaka, 15th-16th century A.D., Moodbidri.







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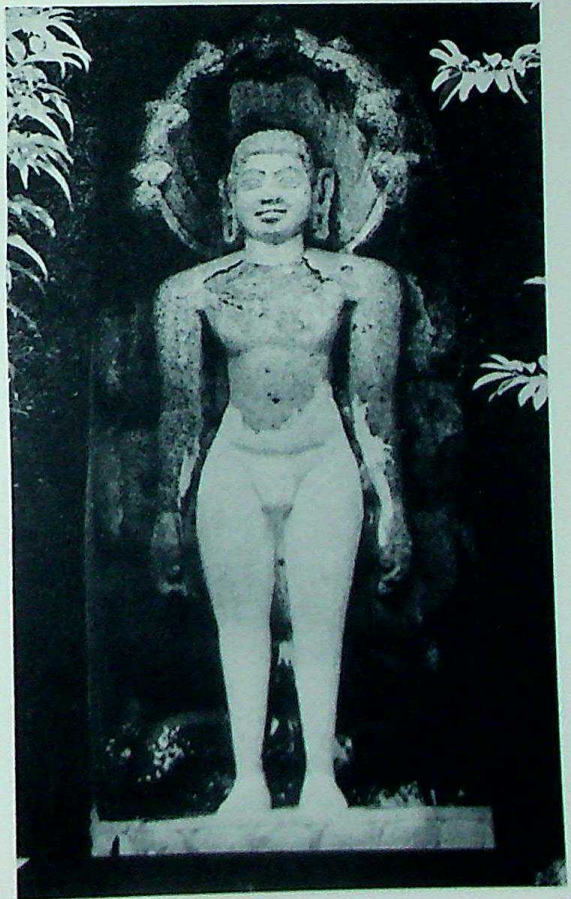
287. Rock-cut  
Sambhavanātha, Kākatīya,  
12th-13th century A.D.,  
Hanamkonda.

*Top Half.*

288. Rock-cut Tirthankara  
Pārśvanātha, Kākatīya,  
12th-13th century A.D.,  
Hanamkonda.

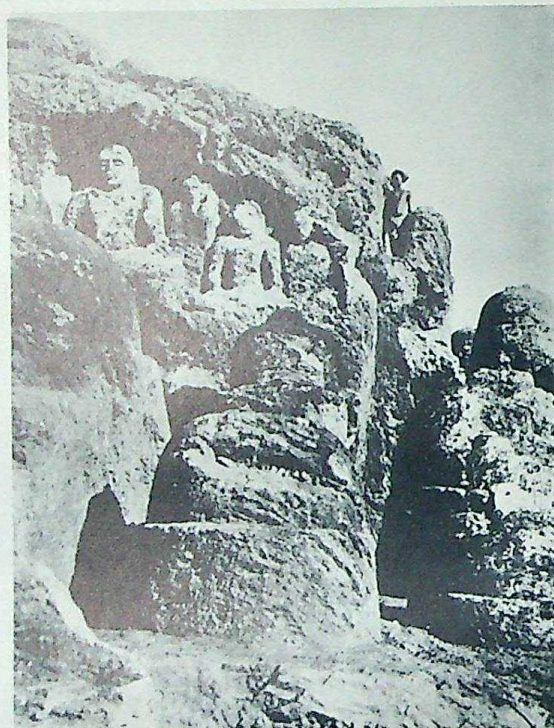
*Top Half.*

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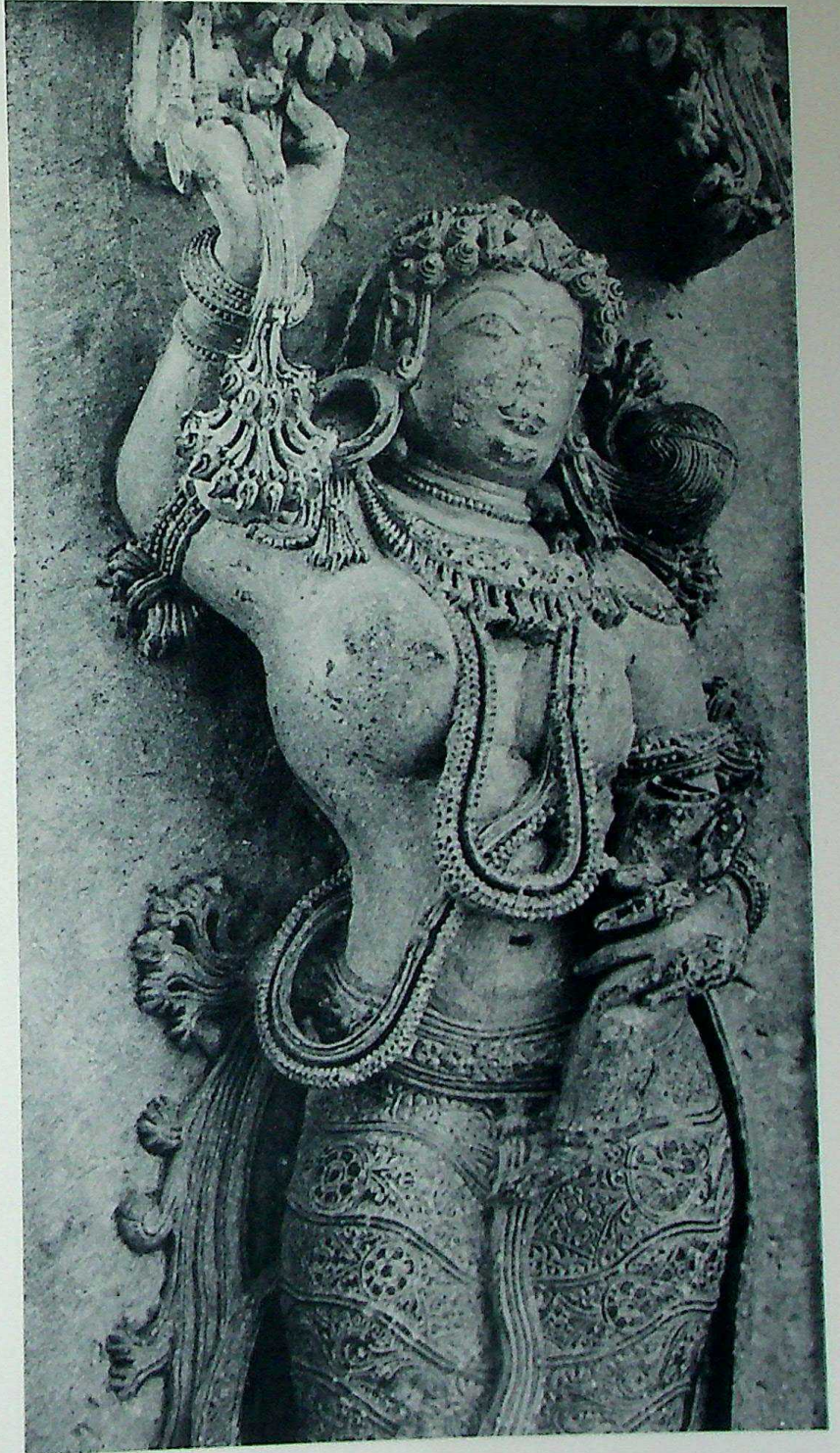
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289. Pārśvanātha, Western Chālukya, Hindupur, Anantapur district.

290. Rock-cut Tirthāṅkara images, early Chālukya, 8th-9th century A.D., Śaṅkaram, Viśākhāpaṭṇam district.



291. Śālabhañjikā called  
*Madanakai*, Hoysaḷa, 12th  
century A.D., Jaina  
temple, Halebidu.









themes in Brāhmaṇical temples as seen at Śringerī in the Vidyā-Śaṅkara temple and vice versa Brāhmaṇical iconography in Jaina ones.

The Hoysaḷas who followed the later Chālukyas in the Karnāṭaka region were responsible for the several Jaina temples and carvings as at Halebidu, Kambaḍahallī and other places. It has been already noted that though the Hoysaḷa king Bittiga changed faith, his queen did not; and to the extent that she was not only a great scholar but a propagator of her faith, her consort was also a liberal-minded patron of every form of faith. Thus we have the most important examples of sculpture and painting of the Hoysaḷa mode and of his time at its best; the latter particularly a school so far unknown and unrepresented that will be described later.

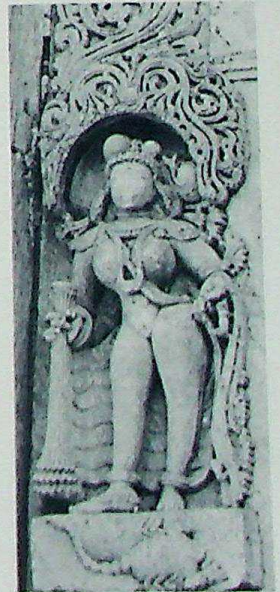
The Hoysāla mode of sculpture is famous in south India. It is the best known and the most individualistic following the earlier Chāḷukya tradition. Slowly the embellishment in Hoysāla sculptures gained so much that the most charming figures are nevertheless drowned in ornamentation that prominently stands out. Still, the earliest phase of Hoysāla art, that of Viṣṇuvardhana's time, is so charming that it arrests attention. Some of the themes chosen, which are common to all faiths, as are seen both in the Channakeśava temple and in Jaina temples at Halebidu, almost in identical grace and suggestive content in the language of the sculptor, are interesting for comparison.

Three themes particularly stand out with special reference to the ephemeral nature of physical beauty which every faith has alike pointedly illustrated to guide the devotee to fix his mind on objects of more permanent value which should be his goal.

How the mind is a monkey, attracted by the charm of feminine form, has been metaphorically put by Śaṅkara, the great philosopher of the eighth century, as roaming about in the wilderness of delusion, tramping on the firm hillocks of youthful feminine breasts, dancing with glee on the branches of trees of passion, amazing in speed and in an utter abandon. Oh! my Lord Śiva! mendicant beggar! I have a request. Do me the favour of tightly tying up with the cord of intense faith my mind ever so fickle and bring it entirely under your control, *Śivānanda-laharī*. The sculpture for this is of a fascinating damsel semi-nude whose physical attraction lures the monkey to jump on her in the extremity of passion, while she with a twig in her hand chastises it in terms of social etiquette and propriety, fully aware yet of her own allurements. This is a sculpture that is as relevant in the saintly atmosphere of the Tirthankaras as in that of Śiva as an ascetic or Nārāyaṇa in meditation. The theme occurs universally. The one from the Jaina temple at Halebidu should be compared with the *madanakai* bracket figure of the same theme at Belūr. A charming version of this theme is on the *torana* of the Mukteśvara temple at Bhubaneśvar.

The other one is the impermanence of physical beauty, however charming it may be, and how the longing for enjoyment should also be reckoned against the sure danger of disease in the extremity of addiction to physical pleasures. The scorpion at the feet of the charming damsel emerging from her bath, almost nude and just pulling her garment to cover herself, is nearly exposed. Her physical charms no doubt appeal to a deluded gaze but the charm itself is alike a scorpion sting, a parable so often used in India to represent the pinch of hunger, the danger of disease, the most fearful of any torment arising out of excess of passion. This is a *madanakai*, the most charming probably from Belūr, again a common theme. In this context, the description in the *Mahābhārata* of the body ever so beautiful even physically, is, after all, a modicum of flesh, an abode of worms and filth, forgetful of all the attention paid to it by the

292. Beautiful damsel  
*Madanakai* and passionate  
monkey, Hoysala, 12th  
century A.D., Belūr.





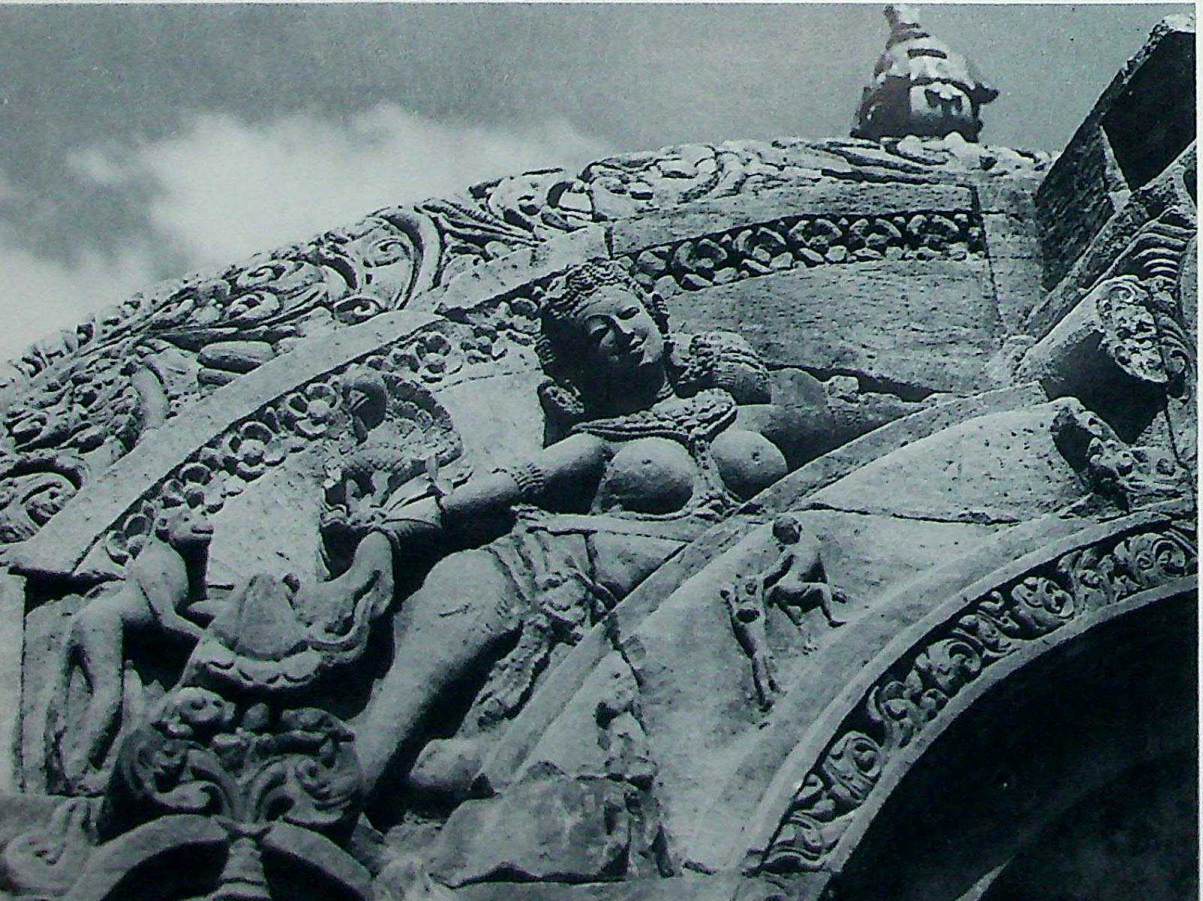
very possessor of that charm, covering itself with filth sooner than it is cleansed, rousing up hunger as quickly as it is fed; and there is naturally the sage comment, how foolish is the human in his inordinate attention for such a shameless beauty.

Yet another is the beauty with the mirror. As evanescent as the image of beauty in the mirror is even the youthful beauty itself. The parable of the 'image in the mirror' is a favourite of Sankara. Realisation of the essential makes one discard the evanescent. All these most welcome themes of didactic teaching are of the utmost value to clearly impress on the human mind the essentials of ethical life dispelling all illusions that sidetrack one on the highest goal of life. Jaina art has freely used such themes appropriately for creating a physical background for the highest moral code of life which has been as much the ideal of Jaina faith as of Buddhist and Brāhmanical. The sculptor, naturally, could excel in its portrayal, choosing delicate welcome themes all the easier to impress the idea.

In Karṇāṭaka it was more frequent than in the Tamiḻ area for the sculptors to reveal their names better to understand their personality through their work. It cannot be denied that there are names like Ravi, the architect of the Chola apsidal shrine of Śiva at Tiruvottiyūr near Madras, who was proficient in the theory and practice of several texts of architecture and art. Similarly yet another reveals himself as Parameśvara, a late Pallava architect of the ninth century A.D., who specially designed and executed the temple at Uttaramerūr following a particular text of architecture. One of the greatest sculptors, patronised by Pulakeśin's brother Kubja Viṣṇuvardhana, who ruled from Vengī, has

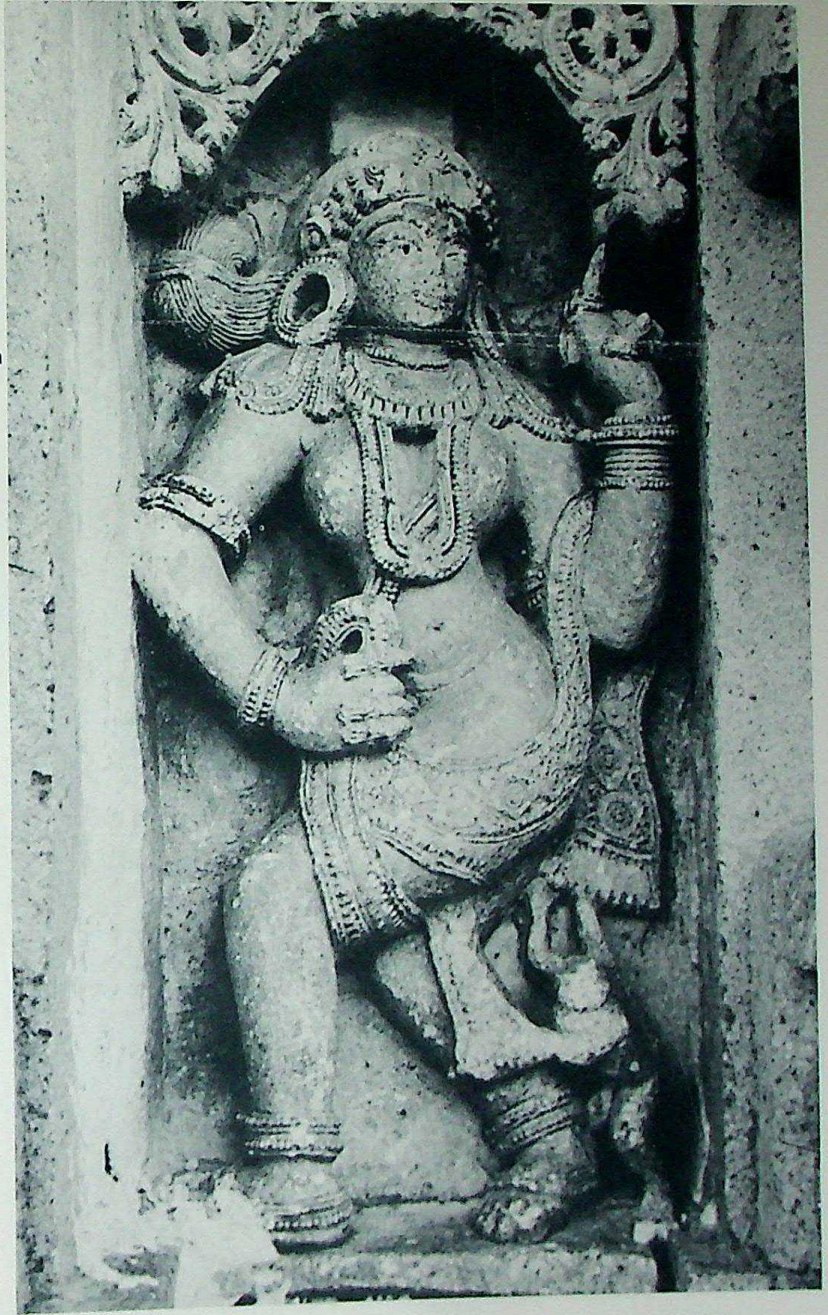
*Continued on page 209*

293. The same theme of the beautiful damsel and passionate monkey, decoration from *torana* of Mukteśvara temple, Eastern Gaṅga, 9th century A.D., Bhubaneśvara.





294. Beautiful damsel and passionate monkey, Hoysala, 12th century A.D., Lakshminarasimha temple, Nuggehalli, Hassan district.







295. Beautiful damsel  
*Madanakai* and passionate  
monkey, bracket figure,  
Hoysala, 12th century  
A.D., Belūr.



given his name as Guṇḍaya on the back of the monolithic *dvārapāla* from Bejwāḍā, now in the Government Museum, Madras.

A late Chālukya sculptor Sovaraśi could entwine forms of elephant, lion, bull and many such others among the early Kannaḍa letters he could incise in inscriptions, and challengingly recalls his competence by openly questioning whether any could madly compete with such a sculptor as himself. Judging from the forms in an inscription incised by him with patterns of swan and peacock deftly entwined in letters it has to be accepted he was not exaggerating his skill. A master architect of the temple at Ittagi, also in Karṇāṭaka, has shown excellent figure carvings and exuberant design-work in a temple that entitled him to style himself as a master; but instead of extolling himself personally, he has styled the temple, his creation, an emperor among temples, *devālaya-chakravartin*, as given in the inscription here.

The Hoysaḷa temples as at Belūr, Somanāthpur, have several sculptures giving not only names of the sculptors but also their attainments in their field. At Belūr, there are several names of sculptors like Chāvaṇa, Dāsoja, Malliyaṇa, Paḍari Malloja, Chikka Hampa, Keṇcha Malliyaṇa, Masada and Nāgoja; *birudarūvāri-gaṇḍa-baḍiva*, 'smiter of the crowd of titled sculptors' is a title of Dāsoja, while his son Chāvaṇa is *birudarūvāri-madanamaheśa* 'a Śiva to the cupids, titled sculptors'. He had also an additional title of *machcharipa-rūvāriśarabha-bheruṇḍa* 'bheruṇḍa to the śarabhas, rival sculptors'. Chikka Hampa was Tribhuvanamalladeva's sculptor and therefore the king's own and bore the title *machchharipa-rūvārigalagaṇḍa* 'champion over rival sculptors'. Malliyaṇa, 'a tiger amongst sculptors', was *rūvāripuli*. He was another of king Viṣṇuvardhana's favoured sculptors and styled himself *machchharipa-biruda-rūvāri-giri-vajradaṇḍa* 'thunderbolt to the mountains, rival titled sculptors'. Some of the sculptors mentioned themselves as the pupils (*māṇi*) of famous masters. One such master Tribhuvanamalladeva is mentioned by his disciple.

At Somanāthpur, there are names like Bāliah, Marana, Nañjiah, Chaudīah, Bomma, Lohita, Chāmaya, Mallitamma, Masantimma and others inscribed.

This has been a trait all over and we know that the great votary of Sarasvatī, emperor Bhoja who established an image of the goddess of learning in his university at Dhārā commissioned the *sūtradhāra* Manathala, the son of Sahira, who has the inscription on the pedestal giving who created it, *sūtradhārasahirasuta-manathalena ghaṭitam*.

The temples all over were built by the same great and famous architects whether Brāhmaṇical, Buddhist or Jaina. It is thus clear that some of the great masterpieces in the Jaina temples at Somanāthpur, Śravaṇabelagoḷa, Halebidu and other places should have been by some of these famous sculptors; but as it was not invariably the practice always to give their names, we cannot pointedly say who exactly did what, though, from the style, charm and other features we know that queen Śāntalā could have chosen those who did so well at Belūr, and it cannot but be that some of them had their hands in creating the masterpieces of Hoysaḷa sculpture in the Jaina monuments as well.

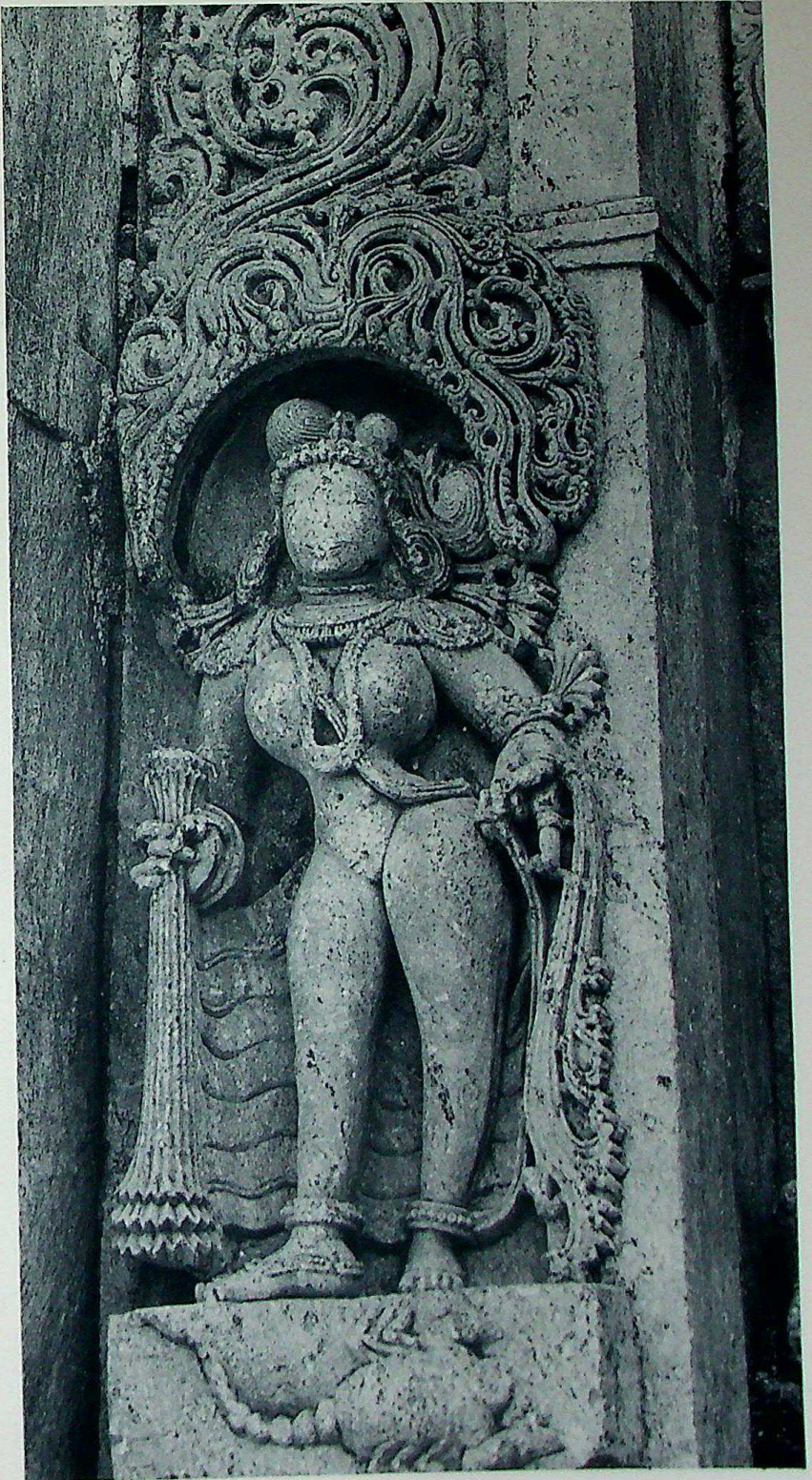
In Kerala and the southernmost part of Karṇāṭaka, the type of architecture is peculiar and characterises this part of the country, distinguishing it from the rest of even south India. The earliest form of wooden architecture giving ample scope for exquisite carving of the pillars, beams, rafters, ceiling of the roof particularly in *maṇḍapas* or pillared halls, and long friezes under the eaves, is all remarkably well portrayed in this part of

*Continued on page 213*









296. Nude beauty  
emerging from bath,  
*Madanakai* bracket figure,  
Hoysala, 12th century  
A.D., Belūr.

*The scorpion at feet suggests  
disease and decay and the  
sting of physical pleasure.*

297. Nude beauty  
emerging from bath,  
*Madanakai* bracket figure,  
Hoysala, 12th century  
A.D., Jaina temple,  
Śravanabelagola.



298



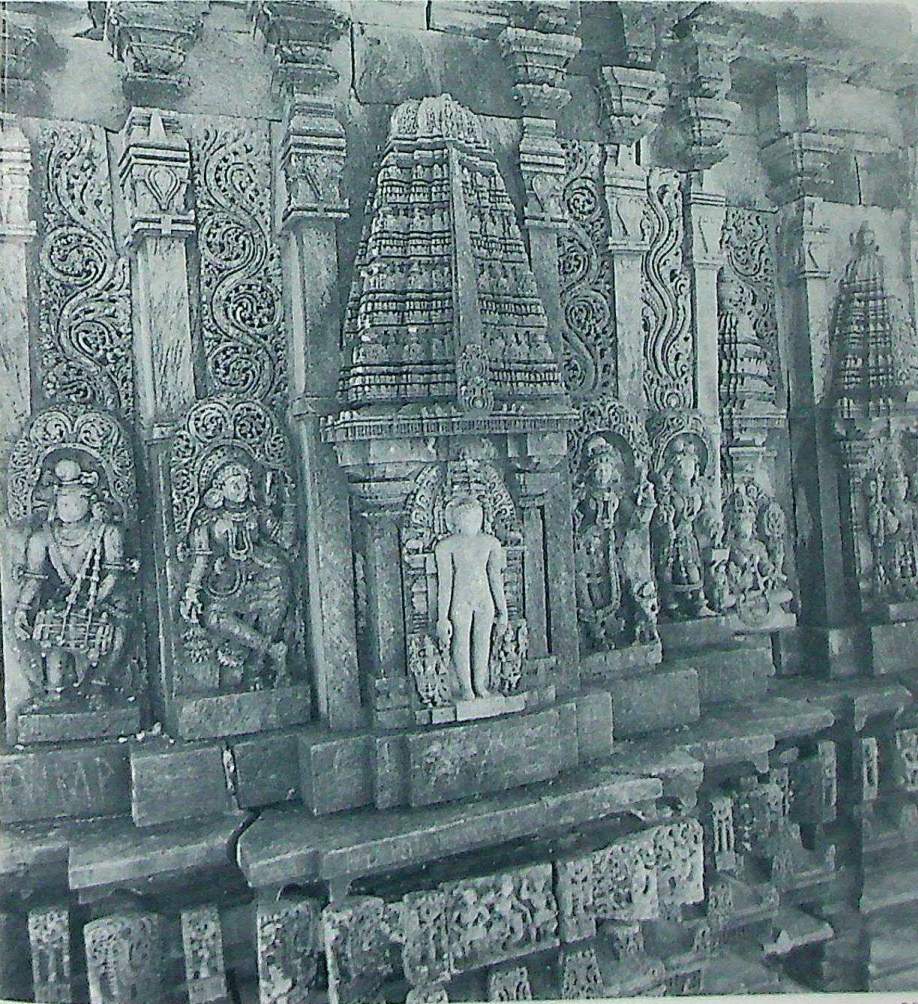
212



the country. In fact, if the carvers of Vidiśā more than two thousand years ago were famous for ivory work, these carvers here are equally famed for their excellent wood-work. This wood-work was so valued that, as the torrential downpour in the monsoon season so threatened the delicate carvings, that a special protection for the ends of the beams and rafters was provided by metal carvers. These were the rafter-shoes so famous in Kerala and in the South Kanara district. Metal covering for roofs, sometimes completely burnished with gold leaf as in Chidambaram and Śrīraṅgam, have made the *vimāna*, *sabhā*, or *śālā*, gleam and invite the pilgrims from quite a long distance.

It is interesting in this context of wooden architecture, exactly simulated in stone work in the earlier stages, as seen at Mahābalipuram and in earlier caves, that it had caught the imagination of carvers. The charm of the wood work, delicacy of carving and scope for embellishment in the magnificent pillars and their capitals or *bodhikās* supporting carved beams continued to fascinate. The pillars, particularly alternating in cubical and octagonal parts, provided such fantastic themes as what is known as the *navanārikuṇjara*, an elephant composed of nine beautiful nymphs composed to suggest animal anatomy, and similarly *pañchanārituraha* or

*Continued on page 219*



298. Beauty with mirror,  
*Madanakai* bracket figure,  
Hoysala, 12th century  
A.D., Channakeśava  
temple, Belūr.

*To suggest the ephemeral  
nature of life as in a mirror.*

299. Beauty with mirror,  
Hoysala, 12th century  
A.D., Jaina temple,  
Sravanabelagola.









301

300. Beauty and parrot,  
Hoysala, 12th century  
A.D., Belūr.

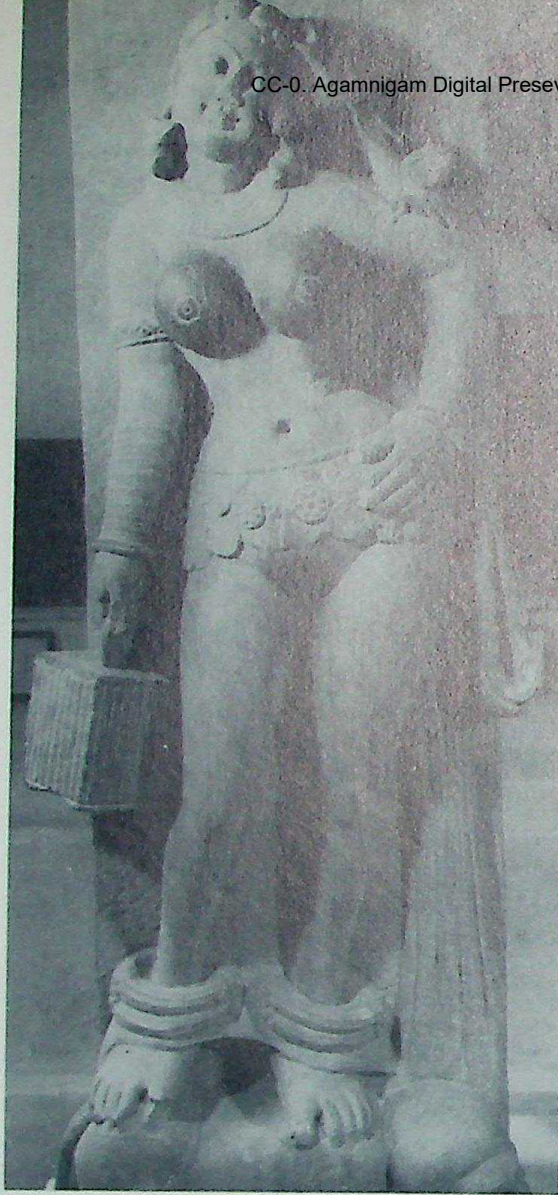
301. Beauty with mirror  
from the rail of Jaina *stūpa*,  
Kushāṇa, 1st century A.D.,  
from Kaṅkāli-tīlā,  
Mathurā, now in the Indian  
Museum, Calcutta.

302. Beauty and parrot,  
Hoysala, 12th century  
A.D., Śravaṇabelagoḷa.



302





303

303. Beauty and parrot,  
Kushāṇa, from the Jaina  
rail, Kaṅkāli-tilā, Mathurā.

304. Architectural  
form of pillars, beams,  
rafters, eaves, and ceiling of  
roof, from Kaṛṇāṭaka,  
15th-16th century A.D.,  
Moodbidri.

304



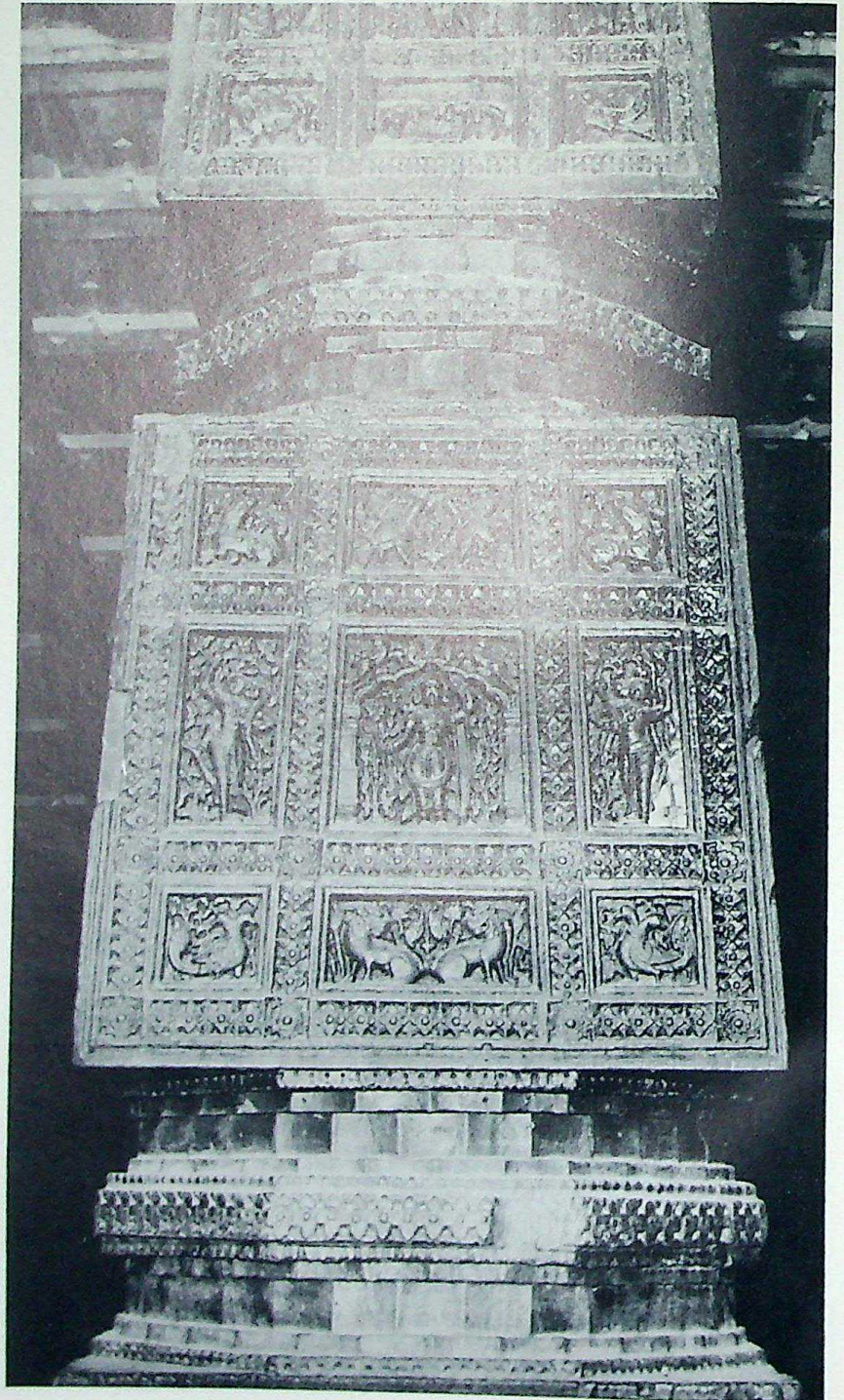


305. Inscribed and carved part of *torana* gateway mentioning the ivory carvers of Vidiṣā, Sātavāhana, 2nd-1st century B.C., Sāñchī.





306. Pillars in delicately carved wood work,  
Vijayanagara, 14th-15th  
century A.D.





307. *Pañchanārīturahga* on pillar, horse composed of five nymphs, Vijayanagara, 14th-15th century A.D., Moodbidri.



a horse composed by a clever design of five nymphs arranged to form its contour. These from Moodbidri form an unforgettable charming decoration on pillars in the *mandapa* of the *aramane* palace. There are several other patterns of exquisite grace all pointing to the wood carvers' excellence in work. It is not improbable that the very best wood carvers that have enjoyed even imperial patronage from pre-Mauryan times and mentioned by Pāṇini in his *sūtra* defining *Rājatakshas*, the carpenters in royal employ, were responsible for these masterpieces of art in wood. They reflect the ideas of the time, the jewellery, the costume, the fashion, the hairdo, more than all the place of *kāma* against *dharma* and *artha* with each one balanced against the others, a noble and noteworthy ideal always before the mental gaze of everyone born Indian whether in ancient or medieval India.

In whatever field India excelled, certainly there was a landmark all the more in the field of the fine arts, particularly sculpture, painting, decorative delicate arts like wood and ivory carving, metal work, stone carving, with their source, architecture drawing freely on the rest of the arts for embellishment, itself being the abode for music and dance and other great arts enjoyed through the eye and ear in transient form unlike the more permanent record of the chisel and the brush, and were distinguished by the ardour of their craftsmen, by the connoisseur and the educated audience for its thoughtful and creative ability apart from the superior technique of the craftsmen themselves and the aid of manuals and texts giving the formula and details of the arts themselves with all their nuances codified. In the context it has to be repeated it was a common heritage for all the faiths, where the craftsman followed his system to help fulfil the purpose of each. The Jaina stream of art in India has had a long and glorious course, where the South has contributed in no small measure to this great glory for over two millennia.





308. Dancer, Harappan,  
3rd millennium B.C.,  
Mohenjodaro, National  
Museum, New Delhi.



Metal images have been produced in India by the *cire perdue* lost-wax method for over 5,000 years now. The method was perfected even in the Harappan period; and some of the most magnificent bronzes, on the successful production of which even the most sophisticated modern sculptor of acclaimed preeminence like Rodin should be proud, can be seen in such example as the buffalo, an amazing study of animal anatomy to perfection and even the natural temperament of the animal like the sniffing of the snout, swishing of the tail matched only by the perfect harmonious modelling of the body, a perfection in treatment and technique almost bewildering, considering its date, the third millennium B.C. The treatment of the fur of the tiny spanial is equally amazing. There need be nothing said of the oft-repeated and well-known dancer from Mohenjodaro. These are of the proto-historic period, all according to the *cire perdue* method.

The best idea of this method itself is given by the Western Chālukyan king Someśvara II in his *Abhilashitārtha-chintāmaṇi*, an encyclopaedic work with a chapter devoted to metal-casting. This is the most detailed description of the *cire perdue* process. This text is from peninsular India, i.e., from Karṇāṭaka, i.e. from the southern region where the most magnificent bronzes were produced from the Sātavāhana period onwards and which continues here to be a living art even today. Undoubtedly the most amazing early bronze is a Sātavāhana one of the second century A.D., a tiny miniature depicting a royal family, i.e., the king and queens.

309. Buffalo in metal, Harappan, 3rd millennium B.C., Mohenjodaro, National Museum, New Delhi.

*Continued on page 230*







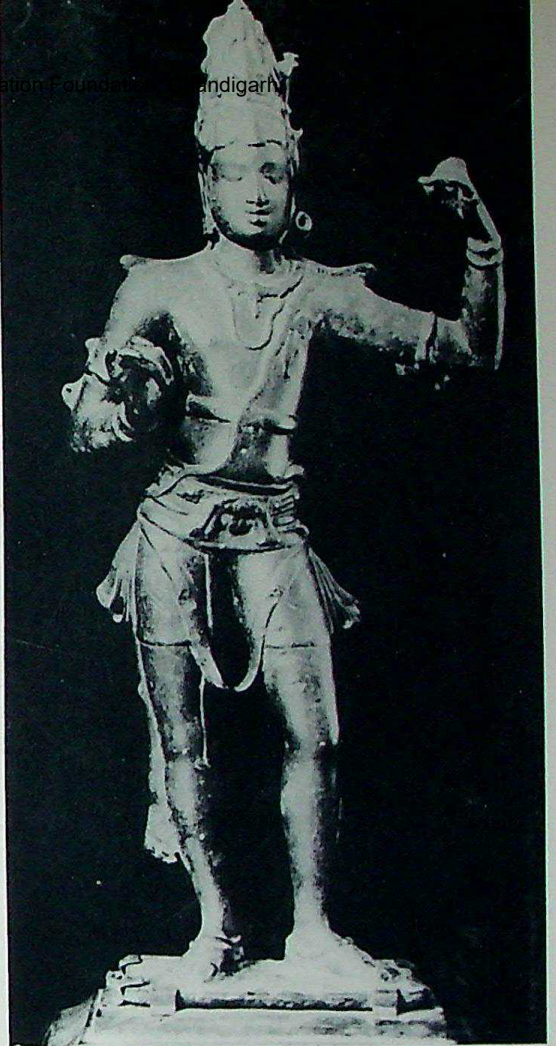
310. Vishāpaharāṇa,  
Pallava, 8th century A.D.,  
Govt. Museum, Madras.

*A rare and magnificent  
bronze.*



311. Tripurāntaka,  
Pallava, 8th century A.D.,  
Gautam Sarabhai  
collection, Ahmedabad.  
*Magnificent Pallava  
bronze.*

312. Royal riders on  
elephant, Sātavāhana, 2nd  
century A.D., Kolhāpur  
Museum.



311



312







313. Standing Ambikā with attendant holding flower garlands and child to the right, Chōḷa, 12th-13th century A.D., Sīṅgaṇikuppam, South Arcot district, Govt. Museum, Madras.

314. Tīrthaṅkara, Chāḷukya, 8th-9th century A.D., Kogali, Bellary district, Govt. Museum, Madras.

315. Pārśvanātha, Pallava, 8th century A.D., Govt. Museum, Madras.

316. Seated Tīrthaṅkara, with one attendant missing, Chōḷa, 10th-11th century A.D., Śivagaṅgā, Govt. Museum, Madras.  
*A beautiful bronze.*



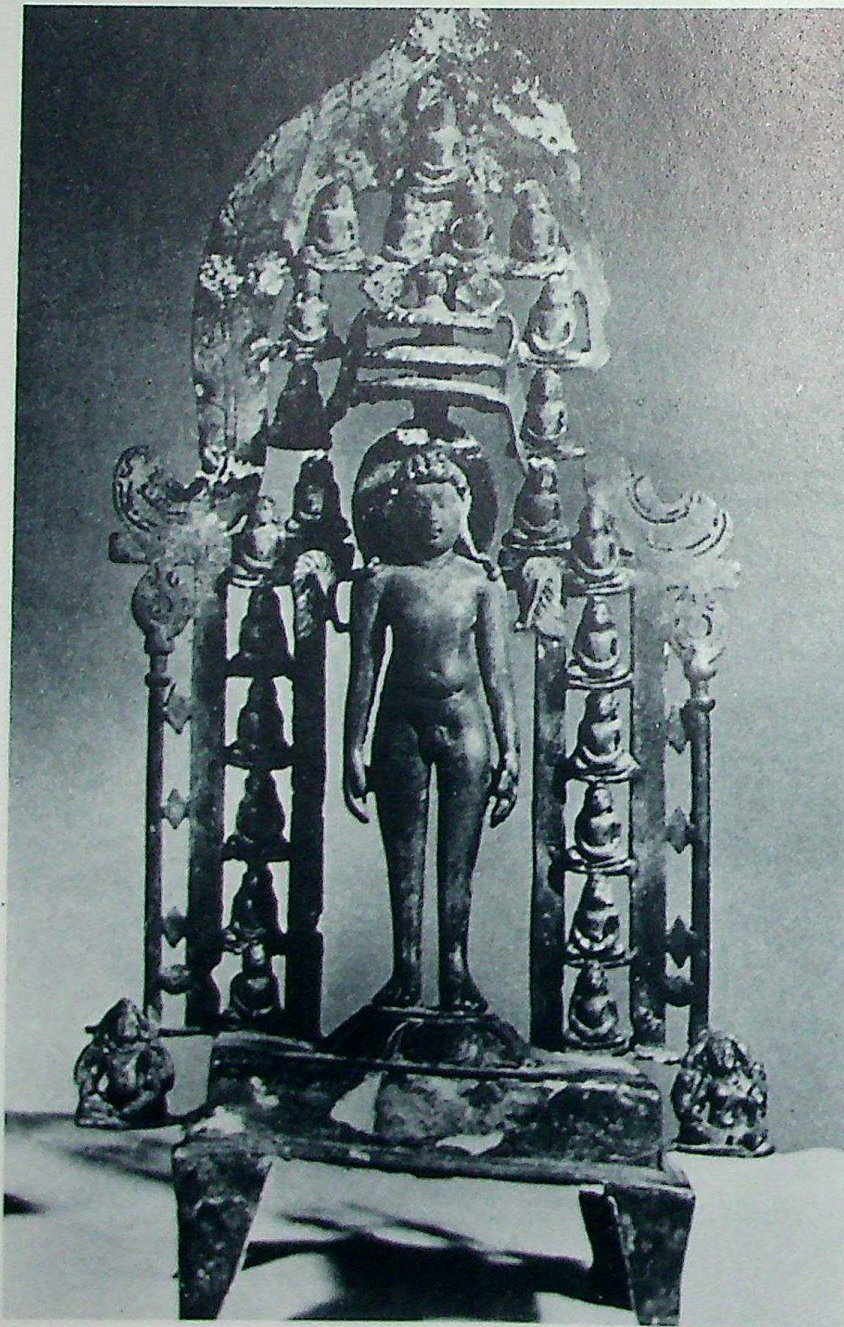
314

315



316





317. Tirthankara,  
Chālukya, 8th-9th century  
A.D., Kogali, Bellary,  
district, Govt. Museum,  
Madras.

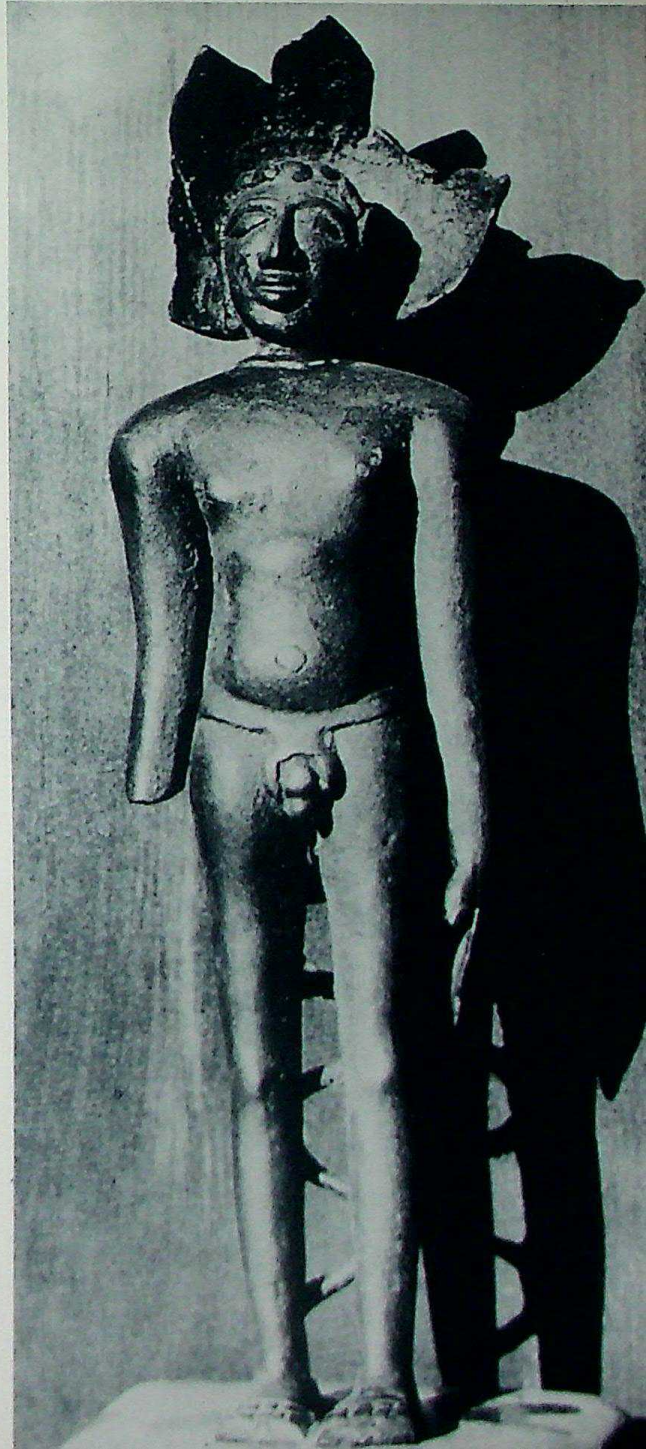




318. Pārsvanātha, Pallava,  
8th century A.D., Govt.  
Museum, Madras.

319. Pārsvanātha,  
Śātavāhana, 2nd century  
A.D., Prince of Wales  
Museum, Bombay.  
*Very important early one.*

319



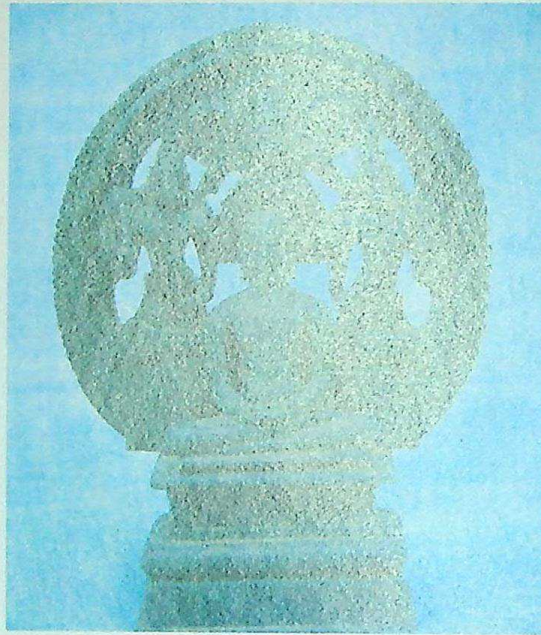


320. Seated Tīrthaṅkara with attendants, Chōla, Polūr, North Arcot district, Govt. Museum, Madras.

321. Standing Tīrthaṅkara with prancing lions on the pedestal, Chōla, 13th century A.D., Govt. Museum, Madras.

322. Seated Buddha attended by Nāgarājas, Chōla, 1000 A.D., Nāgapattinam, Govt. Museum, Madras.

*The most magnificent one in the collection of the Nāgapattinam bronzes.*



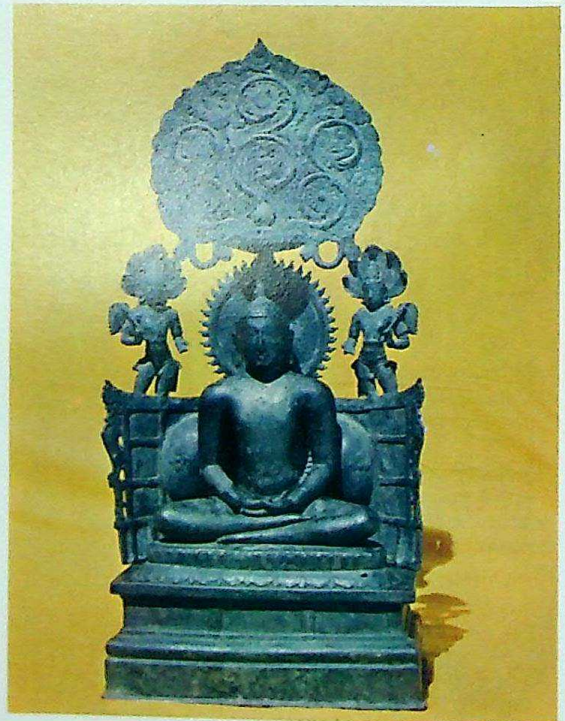
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321

323. Standing Tīrthaṅkara, Chōla, 12th century A.D., Govt. Museum, Madras.

324. Seated Tīrthaṅkara with attendants and Yakshas and Yakshīs.

325 & 325A. Standing Ambikā with attendant holding flower garlands and child to the right, Chōla, 12th-13th century A.D., Singanikuppam, South Arcot district, Govt. Museum, Madras.



322





323



324



325



325A



on an elephant, now in the Kolhāpur Museum. In a passage from his learned commentary on the *Brahmasūtras*, Śaṅkara has clearly though in an epitome summed up the *cire perdue* process. This is of the eighth century when the Pallava craftsman was producing masterpieces of eminence. *Mūshāsiktadrutātāmrādivat* is a short line no doubt, but is packed with all the details of the molten metal poured from a crucible into the mould to produce the image when it is cooled down. The Vishāpaharaṇa image from the Museum of Madras along with Tripurāntaka of the Gautam Sarabhai collection is among the best Pallava examples.

As already observed no craft or art can be called Brāhmaṇical, Buddhist or Jaina as the technique was the same, and the craftsman the selfsame who worked for all the three and could produce masterpieces of the pantheon of every faith. Thus, among the Jaina images of the earliest date from the South there are those that arrest attention. One of them, of the Pallava period, is a very simple one of Pārśvanātha in the Madras Museum. There is another from Kogali in Bellary district, a lovely Chāḷukyan one, almost a contemporary of the Pallava one, also in the Madras Museum, equally representing the early phase.

But far earlier than these is a fine early Pārśvanātha in metal in the Prince of Wales Museum which has been almost an enigma in regard to its provenance and school. The face, modelling of the body and other features make it come very close to the earliest Buddha images in metal of the Sātavāhana school of the first two centuries A.D. in the Amarāvati region. It is obviously a Sātavāhana bronze of the late first or early second century A.D. It is indeed very important for study of the metal craftsman's work in the vast empire of the Sātakarṇīs that has yielded such fine rare examples as the royal elephant riders from Kohlāpur and the Buddhas from Amarāvati and Buddhas in the Madras Museum and the British Museum.

The grand phase of metal work in south India was during the time of the early Chōḷas to which period belongs a masterpiece of Tīrthaṅkara image from Śivagaṅgā, originally with both the attendants on either side, but now with one of them lost, an exceedingly fine example of delicate



326. Seated Tīrthaṅkara  
with attendants, Chōḷa,  
Polūr, North Arcot district,  
Govt. Museum, Madras.



327. Standing Mahāvīra,  
Chōḷa, 12th-13th century  
A.D., Siṅgaṇikuppam,  
South Arcot district, Govt.  
Museum, Madras.

*A fine example.*



workmanship. This recalls the exquisite Buddha with Nāgarājas in attendance from Nāgapaṭṭiṇam so identical in feeling. There is another, a similar one, but probably not so striking, though a very good-looking one, with both the attendants intact. This is from Polūr in North Arcot district. A standing Mahāvīra from Siṅgaṇikuppam in South Arcot district in the Madras Museum collection is a striking example of lingering Chōḷa grace in a late example of the twelfth-thirteenth century. Hailing from identical location is a standing Ambikā with an attendant holding a flower garland and a little child to her right, a typical example of late Chōḷa work of the twelfth-thirteenth century. The elbow band of golden thread with fluffy knot so characteristic in the early Chōḷa phase still lingers on and there are many other earlier delicate renderings continued. The miniature Tīrthaṅkara on her crown is a device often met with in the form of a *dhyāni-Buddha* on the crown of images of the Buddhist pantheon. This is a remarkably lovely bronze of the Jaina collection in the Madras Museum.

A beautiful Ādinātha from Malli in Gulbarga shows him seated with *chaurī*-bearers on either side immediately behind the *makara*-decorated

*Continued on page 238*



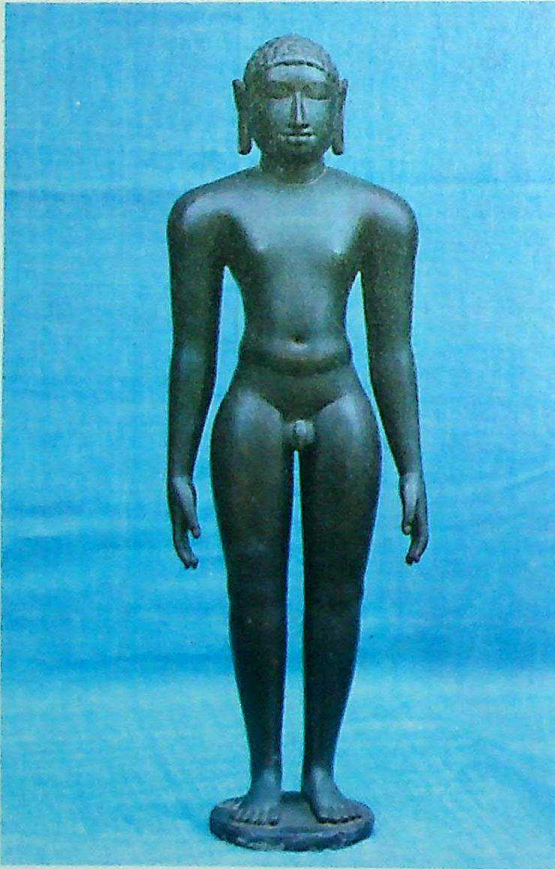
328. Close up of 329

329. Standing, Mahāvīra,  
Chōla, 12th century A.D.,  
Sīṅgaṇikuppam, South  
Arcot district, Govt.  
Museum, Madras.  
*A fine example.*

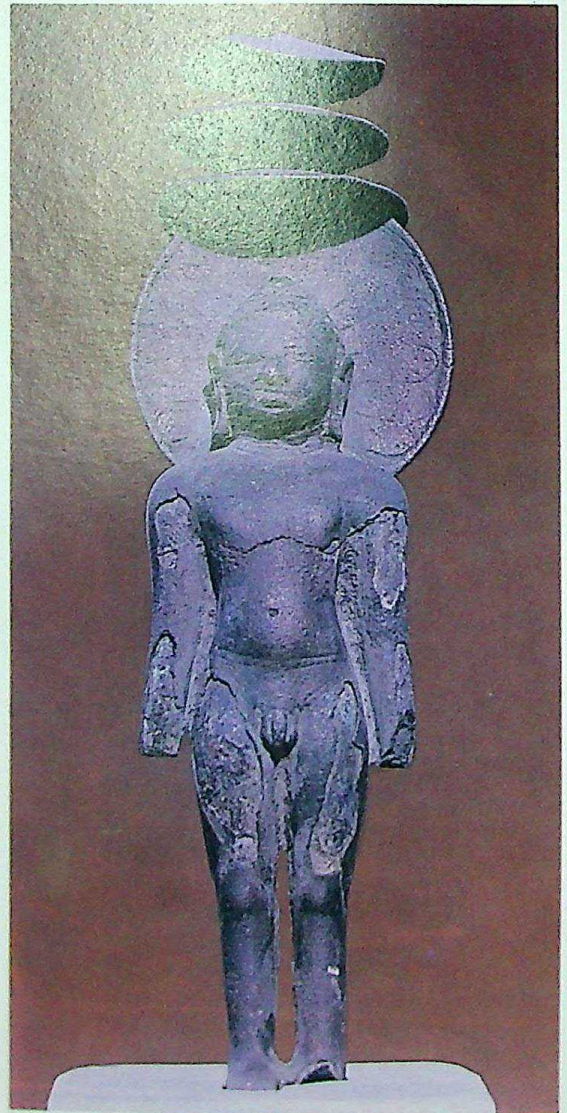
330. Tirthaṅkara standing  
with triple umbrella,  
Chālukya, 8th-9th century  
A.D., Bāpaṭlā, Hyderabad  
Museum.

328

330



329







331. Yakshī Ambikā accompanied by child and attendant, Eastern Chālukya, 8th-9th century A.D., Bāpaṭlā, Guṇṭūr district, Hyderabad Museum.

332. Tirthaṅkara elaborately worked with Yaksha and Yakshī on either side, *chaurī*-bearers, Eastern Chālukya, 8th-9th century A.D., Bāpaṭlā, Guṇṭūr district, Hyderabad Museum.

332







333. Ādinātha, late Chālukya, 11th century A.D., Malli, Gulbarga.

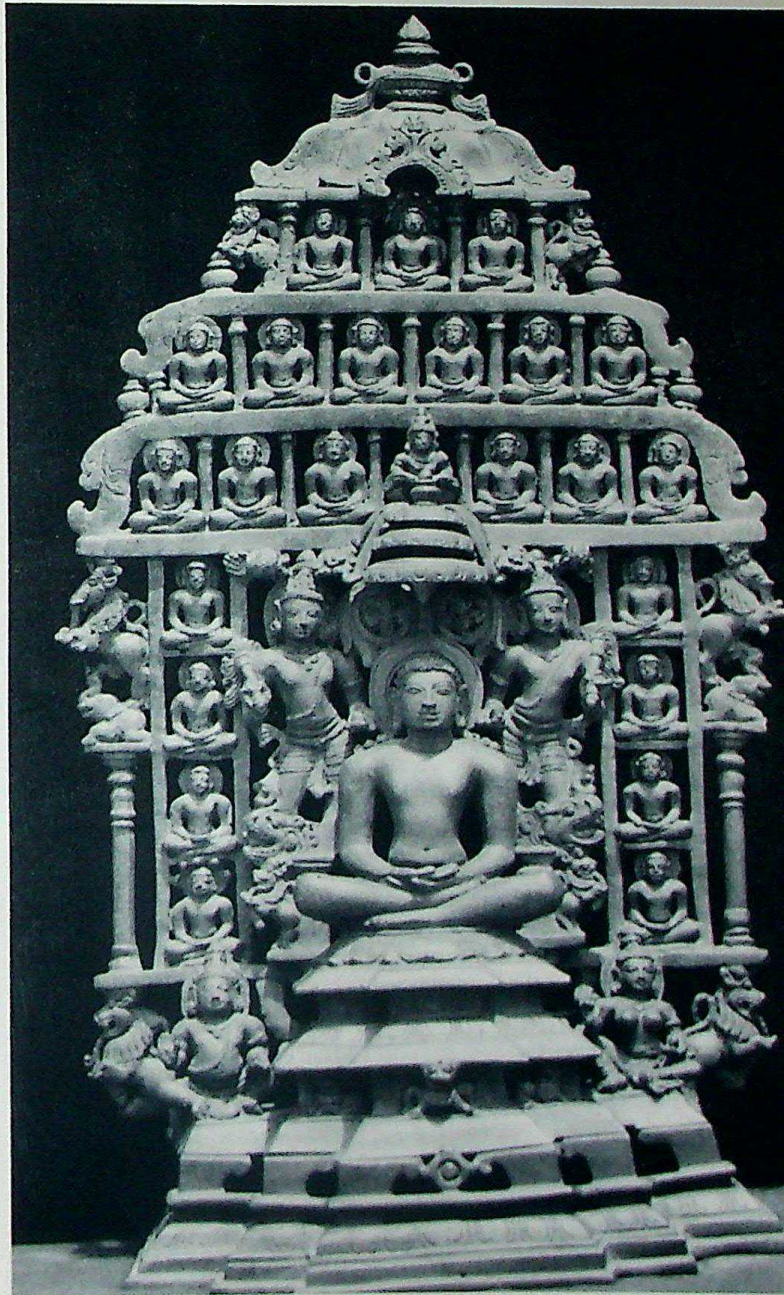
334. Standing Tirthaṅkara Rāshtrakūṭa-Chōla transition, 8th-9th century A.D., Śravaṇabelagoḷa, Bangalore Museum.

335. Complete group of *Chaturviṃśatikā* of the twentyfour Tirthaṅkaras in one with Ādinātha as the central figure, Western Chālukya, 11th-12th century A.D., Pudukkoṭṭai area, Deptt. of Archaeology, Mysore.





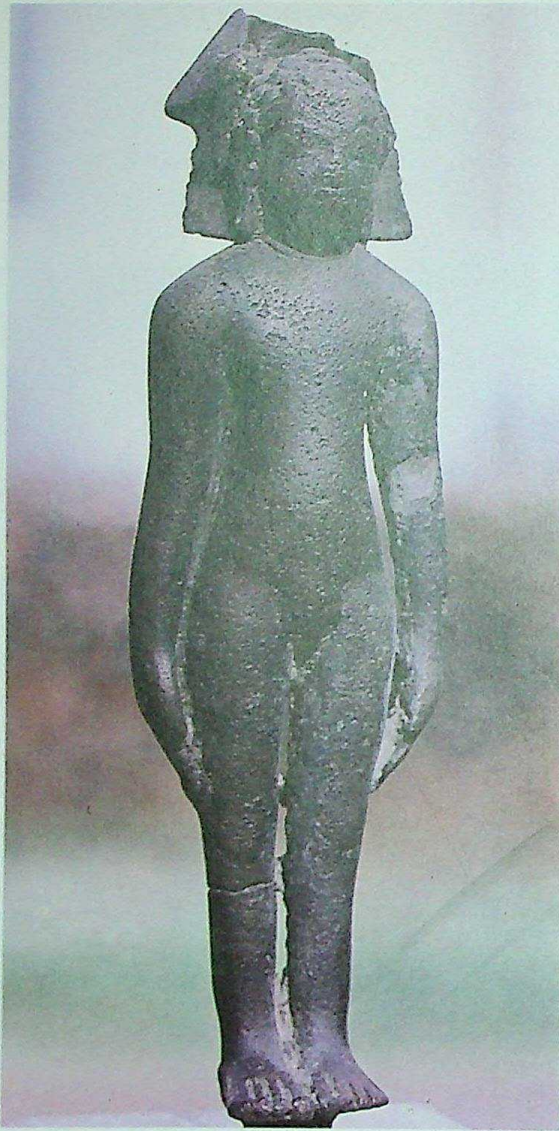
334



335

235





336. Tirthaṅkara standing,  
Chālukya, 8th-9th century  
A.D., Raichūr, Hyderabad  
Museum.

337. Yakshī, Eastern  
Chālukya, 8th-9th century  
A.D., Bāpatlā, Guṇṭūr  
district, Hyderabad  
Museum.

*Appears to be Padmāvatī  
holding umbrella handle for  
Pārśvanātha, upper portion  
of umbrella broken beyond  
the handle.*



337

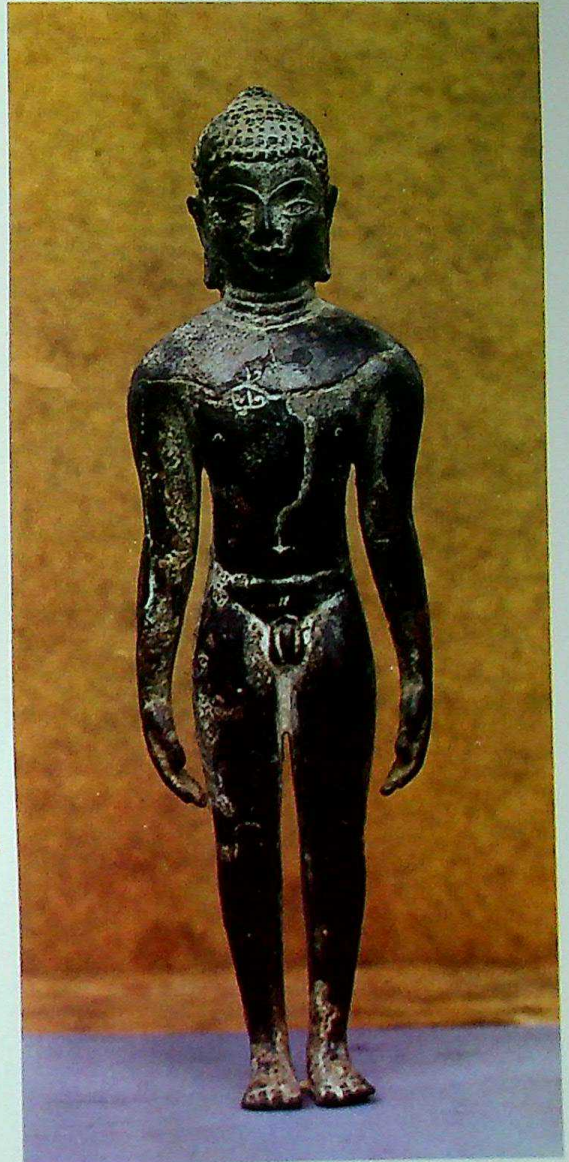




338. Yaksha and Yakshī with their Tirthaṅkara in miniature composed on the top of the *prabhā*, Eastern Chālukya, 8th-9th century A.D., Bāpatlā, Guṇṭūr district, Hyderabad Museum.

339. Tirthaṅkara standing, Chālukya, 8th-9th century A.D., Raichūr, Hyderabad Museum.

*Has śrīvatsa mark, a rare feature.*



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340. Pārśvanātha,  
Chālukya-Rāshtrakūṭa  
transition, 8th-9th century  
A.D., Śravanabelagoḷa,  
Bangalore Museum.

The image is broken near  
the chest and has been  
repaired by addition of  
disproportionate large  
head. Noteworthy for  
śrīvatsa mark on the chest  
occurring in the locality.  
Śravanabelagoḷa,  
Bangalore Museum.

backrest with triple-umbrella above and the indication of the celestial tree. The face is a charming one and the modelling of the body is exquisite. It is a later Chālukya one of the eleventh-twelfth century A.D.

A complete group of the *chaturvīṃśatikā* from Kṛṣṇarājapeṭa in Mysore, composed of Ādinātha as the central figure with his Yaksha and Yakshī flanking him and all the other twentythree Tirthankaras arranged all around is a typical example of Chālukya work of the eleventh-twelfth century A.D. This is an exceedingly beautiful one. A simple and effective seated Tirthankara to be definitely dated in the twelfth-thirteenth century is from Nellikāra.

Śravanabelagoḷa has yielded some Chālukya pieces of an earlier date, i.e. of the eighth-ninth century A.D., not all in a good state of preservation, one of them particularly being in a sad state of decay. Of these one has lost its head which is replaced by a very late and disproportionate addition that gives a misleading picture of the date and quality of an otherwise very important figure. This is peculiarly interesting for the *śrīvatsa* mark on the chest of shape identical with that on late Pallava bronzes of Viṣṇu, but which however is absent for Tirthankaras in the Tamiḷ area though not ruled out in the Chālukya. All of them are in the Bangalore Museum.

The most beautiful image of the Chālukya school, however, is a Rāshtrakūṭa bronze of exquisite workmanship, a Bāhubali of the ninth century A.D., now in the Prince of Wales Museum. The delicate shaping of the features, the modelling, the representation of the creepers entwining the feet, the *dakṣiṇāvarta* curls on the head, the natural stance though a perfectly straight one *riṅvāyata*, the beam on the face, is all masterly workmanship.

An inscribed bronze of seated Tirthankara graceful in its simplicity from Nellikāra is typical Chālukya work of the twelfth century, while two, from Raybāg in Belgaum of the thirteenth century, illustrate a *chaturvīṃśatikā* of Mahāvīra and Sarvāhṇa Yaksha with the elephant incised on the *pīṭha* and adoring the Tirthankara on his crown with both pairs of arms.

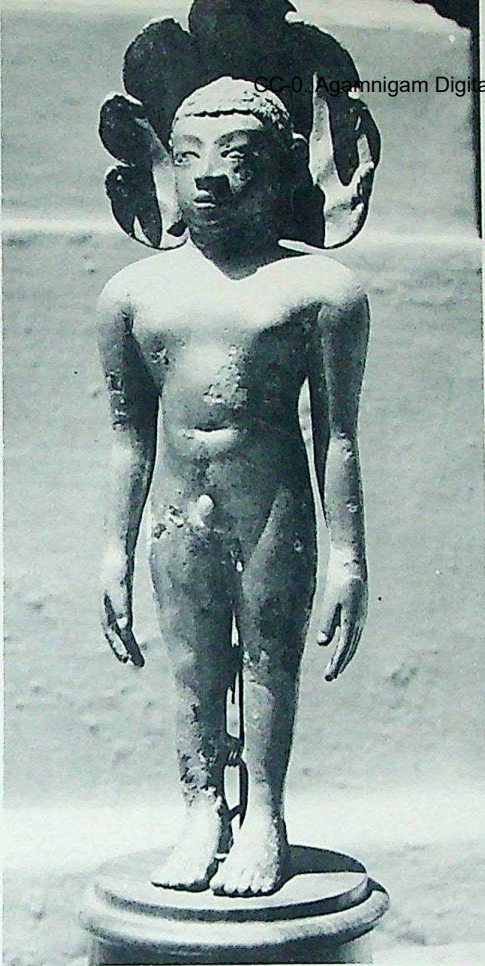
A sculpture in metal of Pārśvanātha with Yaksha and Yakshī on either side seated and with *chaurī*-bearers standing behind the back rest of the seat with the three umbrellas over the snakehoods against the foliage of the tree indicated above in the usual trefoil form of arrangement of the foliage, a common feature in Kārṇāṭaka and the South, and with the *makara-toraṇa* higher up bordered by flames is a typical example now in the British Museum.

An earlier one, possibly from the Kārṇāṭaka region which should be assigned to the ninth century is an example of Rāshtrakūṭa work in the Nasli and Allice Heeramanek collection in the Los Angeles Museum. The face is the very picture of peace. The ears are beautifully done and point to the ability of the craftsman according to the dictum of the *Chitrāsūtra* itself 'that he is a great master who can mould a shapely ear lobe undecorated'. The moulding of the body itself is very beautifully done and proclaim the figure as a superior one. This can be compared with another similar one of the Tamiḷ region from near Pudukoṭṭai, also of the same date, indicating it early Chola, and now in the Nelson gallery, Atkins Museum at Kansas City.

Almost as a contrast is a late example of Chālukyan work showing Ambikā, standing with her hand on the head of one of her children, another riding the lion, above her bunches of leaves and green mangoes seen through the foliage in clusters composed against the *prabhāvali* on top of which is shown her Tirthankara Neminātha. This can be assigned to

Continued on page 249





341. Pārsvanātha with the portion below the waist broken and lost and replaced by a later addition and looking disproportionately short. Chālukya-Rāshtrakūṭa transition. 8th-9th century A.D.. Śravaṇabelagoḷa. Bangalore Museum.

342. Seated Tirthaṅkara. Western Chālukya. 12th-13th century A.D.. Nellikāra, South Kanara district.



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343. Bāhubali,  
Rāshtrakūṭa, 9th century  
A.D.

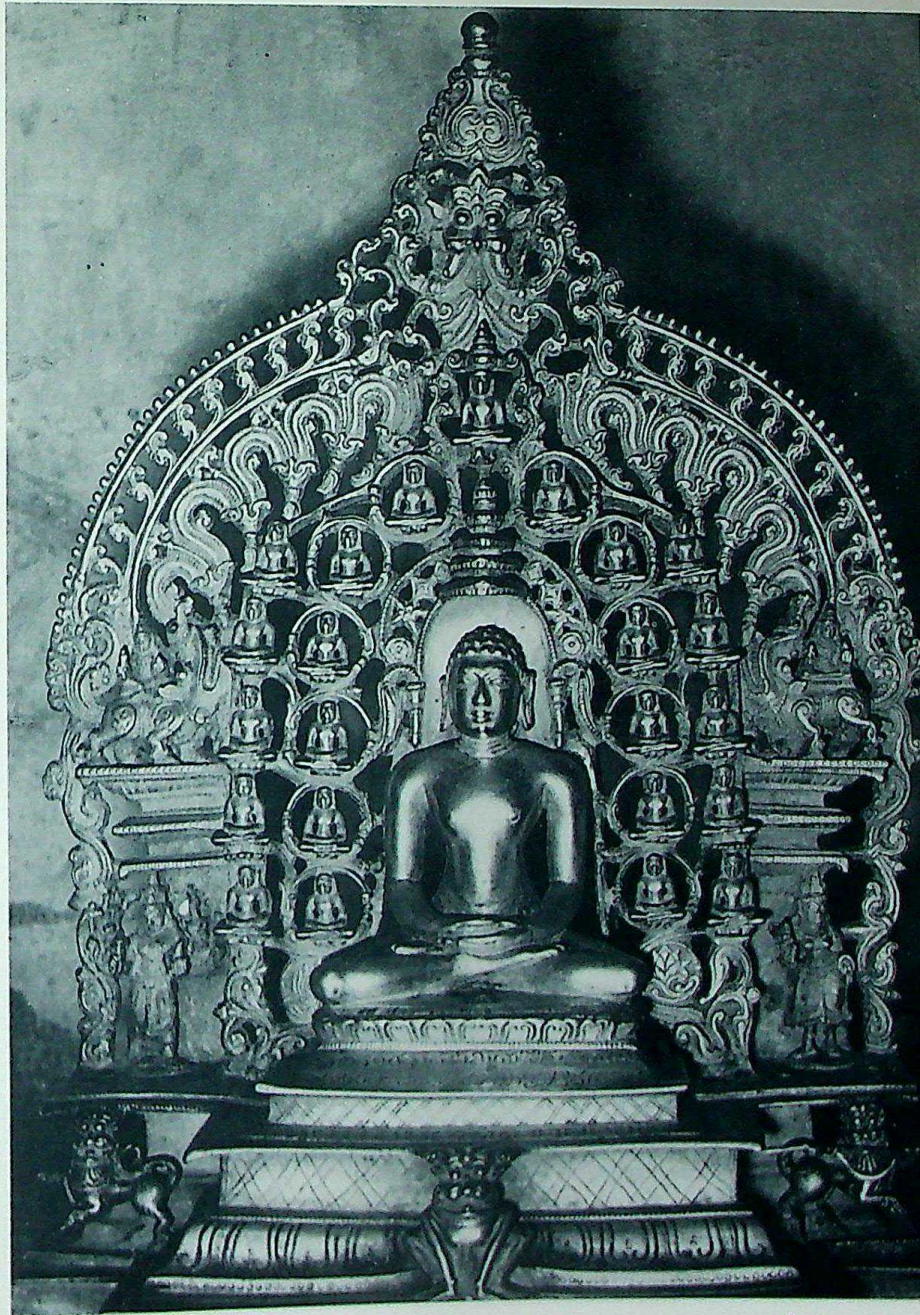
*An exquisite piece from the  
Prince of Wales Museum,  
Bombay.*





344. Standing Tirthaṅkara with right arm partly broken, Chālukya-Rāshtrakūṭa transition, 8th-9th century A.D., Śravaṇbeḷagoḷa, Bangalore Museum.

345. *Chaturvīṃśatikā* of Mahāvīra with the earlier Tirthaṅkaras arranged all around, Chālukya, 13th century A.D., Rāybāg, Belgaum.





346. Tirthankara.  
Rāshtrakūta, 9th century  
A.D., Nasli and Alice  
Heeramanek collection,  
Los Angeles Museum.







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347. Sarvāṇṇa Yaksha with elephant incised on the *pīṭha*, Western Chālukya, 13th century A.D., Belgaum.

348. Pārśvanātha with Yaksha and Yakshi flanking as well as *chauri*-bearers, late Chālukya, from Karnāṭaka, British Museum, London.





349. Tirthaṅkara elaborately worked with Yaksha and Yakshi on either side, *chauri*-bearers, Eastern Chālukya, 8th-9th century A.D., Bāpaṭlā, Guṇṭūr district, Hyderabad Museum.



350. Yakshī Ambikā  
accompanied by child and  
attendant, Eastern  
Chālukya, 8th-9th century  
A.D., Bāpatlā, Guṇṭūr  
district, Hyderabad  
Museum.

351. Sarvatobhadra shrine  
composed of Tirthaṅkaras  
in conical tiers,  
Vijayanagara, 14th-15th  
century A.D., Venkuṇṇam.

350



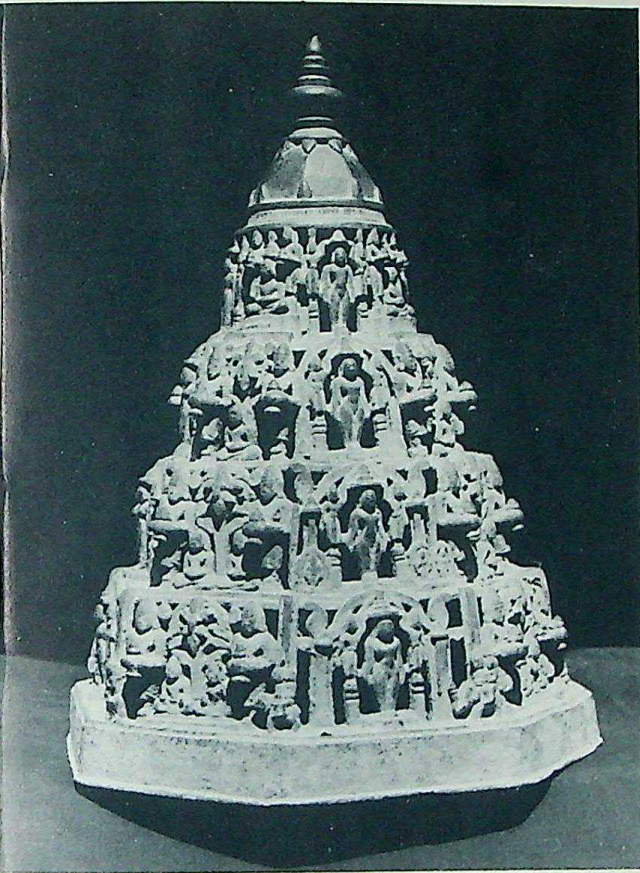
351





352. Sarvatobhadra shrine as Nandiśvara composed of Tirthaṅkaras in pyramidal tiers, late Chālukya, 12th-13th century A.D., Malkhed, Gulbarga.





353. Sarvatobhadra shrine as Nandiśvara composed of Tirthaṅkaras in pyramidal tiers, late Chālukya, 12th-13th century A.D., Malkhed, Gulbarga.

354. Seated Tirthaṅkara, early Choḷa, 9th-10th century A.D., from Pudukkoṭṭai area, Nelson Fund Nelson Gallery, Atkins Museum, Kansas City.



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355. Yaksha and Yakshī with their Tirthaṅkara in miniature composed on the top of the *prabhā*, Eastern Chālukya, 8th-9th century A.D., Bāpatlā, Guṇṭūr district, Hyderabad Museum.

356. Yakshī, Eastern Chālukya, 8th-9th century A.D., Bāpatlā, Guṇṭūr district, Hyderabad Museum.

*Appears to be Padmāvatī holding umbrella handle for Pārśvanātha, upper portion of umbrella broken beyond the handle.*



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the twelfth century. The workmanship itself pronounces it rather common place. This also belongs to the Heeramanek collection in the Los Angeles Museum.

To the late phase should be assigned such bronzes of groups in architectural setting composing Tirthankaras and other deities both standing and seated, arranged in tiers of cubical and octagonal pyramid almost like the top of a *vimāna* with finial at the top composed in *meru* fashion. From Malkhed and Māṇḍyā are miniature *sarvatobhadra* shrines known as Nandiśvara, again composed of Tirthankaras in four principal tiers, four prominent Tirthankaras facing the four sides in the bottom tier surrounded all around with rows of Tirthankaras in the other tiers one above the other as well as other deities facing the directions in devotional attitude. These are interesting more from a purely iconographic point of view rather than from any aesthetic charm in them.

The state Museum at Hyderabad has some lovely early bronzes. Here is a Yakshī Ambikā in the Chālukya style of the eighth-ninth century, standing accompanied by her child and attendant, as in the Chōla bronze from the Madras Museum. It is a masterpiece with the arrangement of the foliage of the mango tree against the *prabhā* at the top, the attendant and the juvenile figure on either side so natural and balanced, she herself in so attractive a stance as the central figure, all thoughtfully composed. Another is a simple Tirthankara that, in spite of its feet and hands broken and lost, almost invites attention by its natural and graceful demanour, the simple circular halo and triple umbrella. It is a definitely early Western Chālukya bronze of the eighth century A.D. To the ninth-tenth century should be assigned a Tirthankara, more elaborately worked, with a Yaksha and Yakshī on either side, *chauri*-bearers behind his seat-rest, the sacred tree elaborately fashioned, the triple umbrella and all the other appurtenances carefully composed. A Yaksha and Yakshī with their Tirthankara in miniature located on the top of the *prabhā* fashioned in so charming and natural a mode as to clearly point to its early date of the eighth-ninth century A.D. is another Chālukya masterpiece. A Yakshī, probably Padmāvatī, holding the umbrella for Pārśvanātha, only the part of the handle of which remains, the upper part being broken and lost, is an exquisite piece, with the modelling so delicate, the jewellery so lovely in arrangement, the hair-do so attractive and the poise itself so dignified with one of the hands resting akimbo on her hip, is indeed a masterpiece. All these are from Bāpaṭlā in Guṇṭūr district.

A number of Tirthankaras of the eighth-ninth century, all from Raichūr, are of excellent workmanship, considering the sculptor's difficulty in introducing anything spectacular in a form expected to be very simple without any embellishment, only the modelling of the body revealing the sculptor's taste and study of form. Even among these there is a Pārśvanātha with the snake-hoods over his head looking so much more attractive. These bronzes are of special importance when we consider how little known are Eastern Chālukyan bronzes of which the most remarkable are those from Chimakurti from the Madras Museum that belong to the eleventh century A.D. These Jaina bronzes are definitely of a very much earlier date in the proximity of the date of Kubjaviśṇuvardhana's immediate successors. The bronzes both from Āndhra and Kārṇāṭaka illustrating the phases of early Western Chālukya, Rāshṭrakūṭa, late Western Chālukya, are as important as those of Pallava and Chōla date in Tamiḻ Nāḍu. Maybe that they are just a few, yet they are remarkable as fine examples of Eastern Chālukya metal work that is so rare.

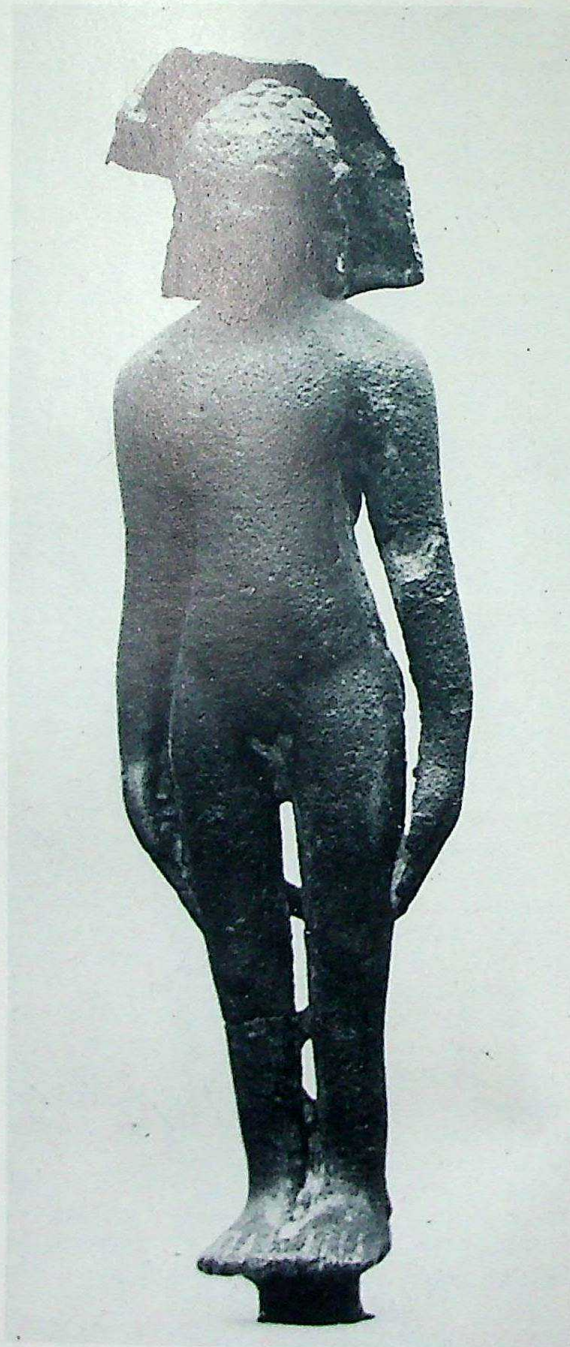
*Continued on page 253*





357. Tirthankara standing  
with triple umbrella,  
Chālukya, 8th-9th century  
A.D., Bāpatlā, Hyderabad  
Museum.

358. Tirthankara standing,  
Chālukya, 8th-9th century  
A.D., Bāpatlā, Hyderabad  
Museum.







359



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359. Tirthaṅkara standing,  
Chālukya, 8th-9th century  
A.D., Raichūr,  
Hyderabad, Museum.

360. Tirthaṅkara attended  
by Yaksha and Yakshī and  
attendants, triple umbrella  
above, Bāpatlā, Hyderabad  
Museum.

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361. Tirthankara attended by Yaksha and Yakshi and attendants, triple umbrella above, Bāpatlā, Hyderabad Museum.



Jaina contribution in the field of painting, at least in the earlier and later phases of the medieval period, was mainly in south India; and it is indeed a good fortune for almost every phase of painting of each major school of south Indian art to have been preserved either in the form of murals or as magnificent book illustrations on palm leaf manuscripts. It has already been observed that in the beginning of the seventh century Mahendravarman, the curious-minded, poetical, musical and art-minded ruler, originally a Jaina, had even during the earlier days of his reign, when he had not changed his faith, started on his raw innovation of rock-cut temple in which he so very much prided at Dalavānūr. At Sittannavāśal, not far from Tiruchirāpaḷlī, he excavated the Jaina temple that is so famous. For long all these paintings in this cave were taken as painted immediately after the excavation of the cave. Later it was discovered that there are two layers of paintings, an earlier and a later, as also an inscription of the ninth century relating to the additions and renovations in the early Pāṇḍya period. It is only a portion of the ceiling, originally painted and not completely covered by the Pāṇḍya coat, that gives patterns of the earlier Pallava painter.

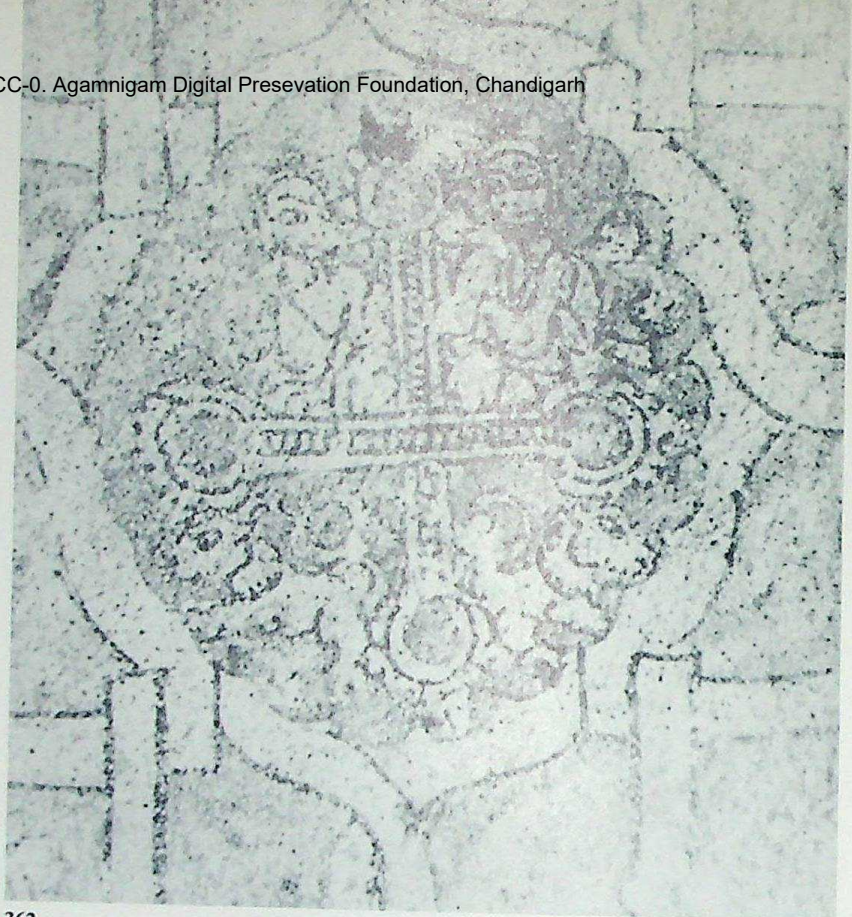
Thus it is clear that what were taken to be early Pallava paintings of the time of Mahendravarman are actually Pāṇḍya of the ninth century. Thus, the famous figures so well known and so charming in their execution like the prince and princess with a monk before them and the two marvellous dancers as well as the pool filled with flowers, fishes, ducks, buffalo and elephant, with lotus-gatherers, are all Pāṇḍya paintings of great elegance revealing the craftsmanship of the painter. An inscription in Tamil verse near the southern end of the facade mentions a Jaina *āchārya* Iḷan-Gautaman, hailing from Madurai, who renovated and embellished the *ardha-maṇḍapa*, intermediary hall, and added a *mukha-maṇḍapa*, front hall.

One of the paintings in the cave represents a lake as the delightful abode of fish, animals, birds, and flower-gatherers so charming in their natural delineation. It may not illustrate the parable of the lotus pool, but the 'region of the lake', the second *khātikā-bhūmi* (region) where the *bhavyas*, the good ones, rejoice while washing themselves, as they pass on from region to region in order to hear the discourse of the Lord, in the *samavasaraṇa* structure. The beaming faces and an earnestness of purpose characterise the flower-gatherers portrayed in elegant proportions. The stalks of the lotuses that they carry, hugged with such tenderness, as well as the petals of the blooming flowers and the buds, are wonderfully realistic. The ducks, fish and other aquatic animals, particularly the buffaloes, are perfect examples of the painter's study of their form, movement, life and habits. The ducks are such a favourite theme, that even though there is a mode of expressing them in a slight convention, common to these early medieval schools like the Nolamba and early Chāḷukya, there is yet a charm that cannot be replaced by a mere faithful delineation of the anatomy of the bird. The floriated tails are indeed a pattern to admire.

*Continued on page 255*







362. Painting of pattern from ceiling, Pallava, 7th century A.D., Sittannavāśal.

363. Painting of lotus in bloom, Pāṇḍya, 9th century A.D., Sittannavāśal.

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364. Painting of lotuses in bloom with fish, Pāṇḍya, 9th century, A.D., Sittannavāsāl.



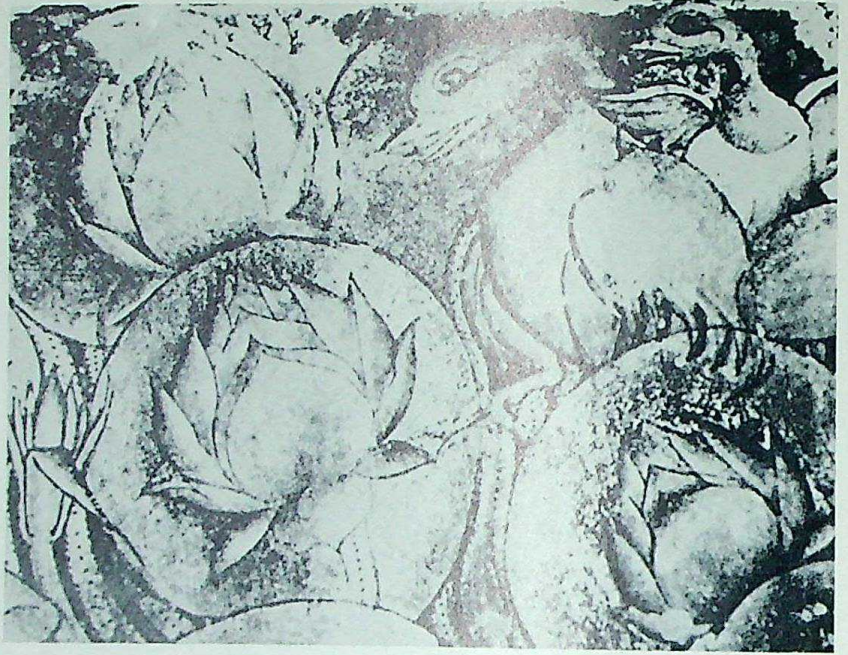
The figure of the dancer with the left hand in the *daṇḍa* (rod) posture and the other, with the finger composing the *patākā* (banner) with the face slightly tilted and eyes turned in that direction, is as effective as in the case of Nāṭarāja in usual *bhujahga-trāsita* (scared by snake) posture. The disposition of the hands in the mode of *bhujahga-trāsita* is repeated in the Chōḷa mode of the dance of Śiva as in the famous example in metal from Tiruvaraṅgulam. The charm and combination of the *daṇḍa* and *patākā-hastas* is judged by the same combination occurring in the main figure of the panel of a dance scene from Barabudur where the figure is exactly portrayed like this.

The other danseuse on a pillar with the left hand stretched out in joy (*mattalli*) and the right in *patākā*, with the entire body swaying in lovely flexion necessarily reminds one of the charming juvenile dance figures of Bālakṛishṇa and Bālasubrahmaṇya merrily capering in sheer joy. The elaborate coiffure with flowers and pearls and simple but effective ornamental decoration, along with the graceful figure itself composing this beautiful feminine theme, proclaim it a triumph of the Pāṇḍyan painter's brush.

The king and queen conversing with the Jaina monk, which has only partially survived is, nevertheless, a delightful royal portrait, which elaborates the highly technical perfection of the painter in portraiture, known in India by a special technical nomenclature *viddha-chitra*. The delightful crown of the prince and the effectively dressed coiffure of the queen perfectly match each other and are a contrast to the simple unadorned monk in front of them.



365. Painting of flowers in bloom, Pāṇḍya, 9th century A.D., Sittannavāsāl.



About the same time the Rāshtrakūṭas had embellished with charming paintings the Jaina Indra-sabhā at Ellora. The surface of the ceiling and the walls is covered with painted murals giving a wealth of detail. These scenes illustrating Jaina texts and patterns including floral, animal and bird designs are of the ninth-tenth century. The painting of Bāhubali here is interesting for comparison with sculptural versions of this popular theme, an example of which is in this cave itself, and other similar ones known from elsewhere, of which the famous bronze of the same date in the Prince of Wales Museum is the most outstanding. Nowhere is the theme of Bāhubali, that suddenly took to asceticism and, stood in deep meditation, ant-hills with peeping reptiles growing on his legs and creepers entwining his body in wild growth, his sisters flanking him, better portrayed. However, among these paintings there is one that arrests attention, the Dikpāla group—of Yama with his consort on a buffalo, preceded by and followed by members of his retinue and others on the same pattern—peeping out of a band from the ceiling. It is just not possible to resist the temptation of comparing this with the charming portrayal of similar theme also from a ceiling of a temple at Hemāvati now in the Madras Museum clearly revealing the sculptural approach to the same theme. The treatment of clouds, the wide open eyes of the figures and the beginning of stylisation not yet pronounced are specially noteworthy. The flying Vidyādhara with consorts amidst clouds, sailing along in the sky, in close embrace and affectionate fondling on the neck (*kaṇṭhāslesha*), as other godlings move in the air with offerings of flowers in their hands in *pushpapuṭa*, the hands gathered together as a cup to hold flowers, dwarf Gaṇas with their hands raised and brought together in adoration (*añjali*), while others blow the conch and yet others clasp their hands in tune with the celestial music that fills the air, are a delightful creation of the painter's brush. These are probably mostly of the only remains of the painter's work of this period of art during the hegemony of the Rāshtrakūṭas, one of the greatest powers in the Deccan, due to the

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366. Lotuses in bloom with duck and fish, Pāṇḍya, 9th century A.D., Sittannavāśal.

367. Duck with floriated tail, Pāṇḍya, 9th century A.D., Sittannavāśal.



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368. Fish and duck in pool,  
Pāṇḍya, 9th century A.D.,  
Sittannavāsāl.

devotion to Jainism in some of the monarchs and the eclectic spirit of even the others wedded to the Hindu faith as well as their innate enthusiasm in fostering the cause of art.

The Chōlas, whose power was dimmed for a few centuries before they again came to power in the ninth century under Vijayālaya, were tolerant kings, who served all the faiths alike, with a special predilection for their own, Śaivism. Rājarāja the famous imperial architect of the imposing tower of the Rājarājeśvara temple, whose taste for art got him the appellation *Nityavinoda* (always rejoicing in art), was equally a great patron of Jainism and Buddhism as can be seen from his munificent gifts to those faiths. His sister Kundavai, as already noticed, was responsible for building and endowing some Jaina temples. The Chōla paintings in the Nārtāmalai, which are of the earliest phase of Chōla art. The paintings and carvings at Tirumalai and Tirupparuttikkunṇam are an interesting study, the former coming midway between Vijayanagara and Chōla styles representing the last phase of Chōla art. The groups of Kalpavāsi-devas in the Lakshmīvara *maṇḍapa*, painted on the brick walls of the outer-most chamber on the ground floor composing the earliest painted layer, are pleasing figures, though with a tendency towards stylisation of a later style and bejewelled in prolific exuberance and with large open eyes. The second painted layer is nearer the Vijayanagara mode.

Almost about this time the Hoysālas were emerging as a great power under Bittideva or Bittiga, the famous Jaina ruler who, converted by



Rāmānuja and assuming the name Vishṇuvardhana, built some of the most beautiful temples of which those at Belūr and Halebidu make Hoysala art so famous. The king, though converted, was catholic in spirit and, with his queen Śāntalā, dedicated yet to the faith of the Tīrthankaras, not unlike the princesses of the Ikshvāku family devoted to Buddhism along with their consorts of the Brāhmaṇical faith, served the cause of both, with his predilection for the Vaishṇava and a friendly approach to Jainism. The ministers and generals of Vishṇuvardhana like Gaṅgarāja and Huḷḷi Daṇḍanāyaka were devoted followers of the Jaina faith. Though for a long time there has been no trace of any paintings of the Hoysala phase found anywhere, it is a great good fortune that some time ago specimens of paintings of the Hoysalas on large palm leaf manuscripts in glowing colours were found preserved in the manuscripts library of the temple in Moodbidri. These have been preserved for centuries with utmost care at this pontifical seat as objects of worship, and comprise the commentaries of versions known as *Dhavalā*, *Jaya-dhavalā* and *Mahā-dhavalā* or *Mahā-bandha* of the original text of the *Shaṭkhaṇḍāgama*. The *Dhavalā*, *Jaya-dhavalā* and *Mahā-dhavalā* preserve the surviving portions of the original Jaina canons of twelve *aṅgas* according to Digambara tradition. The *Dhavalā* is the commentary on the *Shaṭkhaṇḍāgama*, where the story of the composition of the latter is narrated in the introductory portion. The teachings of Mahāvīra arranged into twelve *aṅgas* by his pupil Indrabhūti Gautama were handed down by oral tradition but were neglected to such an extent that they had to be revived. Guṇadhara of the first century B.C. and Dharasena of the first century A.D. were two *āchāryas* who preserved whatever was available of the teaching of Mahāvīra in their respective works on Jaina *Karman* philosophy known as the *Kashāya-pāhuḍa* and *Shaṭkhaṇḍāgama*. The last of the series of commentaries on the *Shaṭkhaṇḍāgama* was the *Dhavalā*. Its author Virasena also wrote the commentary of the *Kashāya-pāhuḍa* known as the *Jaya-dhavalā*. The date of the *Dhavalā* is 894 A.D., during the time of the Rāshtrakūṭa king Amoghavarsha I. It is my esteemed friend Shri Chhotelal Jain, who drew my attention to these illustrated manuscripts and so kindly arranged for their loan for a manuscripts exhibition at the National Museum in 1964 when they were first made known to the world.

The palaeography closely resembles that of the lithic as well as the copper plate inscriptions of Vishṇuvardhana's time. The paintings of exquisite quality in bright colours and sinuous lines, drawn with a sure and unswerving hand, almost suggesting the delicacy of feminine stroke as described by the Vidūshaka in the *Viddhaśālabhañjikā*: *idam hi paurandhram avaimi karma rekhāniveśo'tra yad ekadhārah*, are surely the most valuable survivals of the quality of painting of Vishṇuvardhana's time, bright in colour, rich in composition, perfect in technique and pleasing in execution. The flowery hand of writing on the metal plates from the Belūr temple should be compared with the similar writing composing the text of these manuscripts. The paintings must be assigned to the time of Vishṇuvardhana whose queen Śāntalā must have been the patron to get such exquisite paintings created by the best painters of her realm whose ardent admirer and liberal patroness she should have been with her reputation as a great scholar and benefactor of art.

These paintings are on unusually large palm leaves, and are important both for the beauty of the letters composing the text and the illustrations that accompany it. Two of the leaves, with letters rather thickened, with a greater delicacy than in the rest, with a soft tone reducing all effects of contrast in colours and with outlines drawn in very pleasing proportions,

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369. Whole row of duck with floriated tail, Hoysala, 12th century A.D., Belūr.

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370. Prince and Princess and monk, Pāṇḍya, 9th century A.D., Sittannavaśal.

371. Lotus-gatherers, Pāṇḍya, 9th century A.D., Sittannavaśal



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372. Dancer with head and hands preserved, Pāṇḍya, 9th century A.D., Sittannavāśal.

373. Dancer with head and hands thrown up in glee, Pāṇḍya, 9th century A.D., Sittannavāśal.

374. Lotus-gatherers, Pāṇḍya, 9th century A.D., Sittannavāśal.



appear to be the earliest among the paintings. This manuscript of the *Dhavalā* is dated 1113 A.D. There is here a painting of Kālī, the Yakshī of Supārśvanātha in fair complexion, contrary to her name. Her vehicle the bull is present. The flexion of her body and the sinuous lines composing the figure are remarkable. The devotees on one side, probably royal devotees including the king, the queen and the prince, are drawn and painted with great delicacy. These figures occur towards the end of the leaves. We should not miss this opportunity to compare these portraits with the sculptural versions of Vishṇuvarḍhana and his queen repeated in two sculptured panels at Belūr. The central paintings here on both the leaves are of a standing and seated Tīrthāṅkara, Mahāvīra. It is indeed difficult to handle a figure so simple as that of a Tīrthāṅkara figure in the nude. The painter handicapped ever so much has yet made the figures truly artistic creations and most pleasing from the aesthetic point of view. The elaborate seat, with *makara*-decorated back and rearing lions, is beautifully matched by the *chaurī*-bearers on either side in pleasing proportions and flexions. The Nāgapaṭṭiṇam Buddha, with Nāgarāja *chaurī*-bearers flanking the Master, an early Chōḷa triumphant work in metal, cannot but flash the memory and recall how well this painting resembles this Buddhist masterpiece in another medium. At another end of the leaf there is Ajita, the Yaksha of Pushpadanta and a pair of seated devotees. The other painting is almost monochrome. It has nevertheless the complete effect of a great painting rich in colour as the painter has brought out the effect of volume with great mastery.

There are so many other leaves among which one end of a leaf presents Pārśvanātha with snake-hoods over his head, seated on a lion throne, *chaurī*-bearers flanking him, Dharaṇendra Yaksha on one side and Padmāvatī Yakshī on the other. One end of another leaf presents Śrutadevī in the centre with female *chaurī*-bearers on either side, in pleasing flexion, drawn with elegance and ease, the stance, the coiffure, the turn of the face, the twist of the neck, the crossing of the legs, are all very elegant. A painting almost similar, and equally effective, is towards the end of another leaf. In the same style has been presented the theme of Bāhubali, who as he was fighting his brother with all his might developed an ascetic spirit and turned a saint then and there, allowing creepers to grow and entwine his legs. His sisters are shown in attendance on either side. It recalls the panel at Ellora depicting great delicacy the same theme in sculptural elegance. The painting here is an effective presentation. A popular theme, it was so much in the thought of the craftsman, that it grew with his admiration for it and became the outstanding colossus at Sravanabelagoḷa in stone as at Kārkala; and in metal shaped itself as the well-known exquisite example in the Prince of Wales Museum.

Yakshī Ambikā is the most popular of her class in the Jaina pantheon and equally so in art. She is here presented seated under a mango tree with her two children playing with her lion, the elder one enjoying a ride on the animal while the younger is closer to his mother. The theme of devotees adoring Pārśvanātha and Supārśvanātha is presented in a very simple fashion, as the subject does not lend itself to greater elaboration. Themes, however, more pleasing and better suited for aesthetic representation like Mātāṅga Yaksha with his vehicle, the elephant, sitting majestically, its head definitely lifted up, the whole picture arranged artistically between two trees, interesting not only for their charming treatment but also for their stylised patterns. The Yakshīs like Mahāmānasī with her swan and Yaksha Ajita on his tortoise are all, along with Śrutadevī accompanied by her peacock, delightful artistic creation in these leaves of manuscripts from Moodbidri brightened by the painter's



375. Lotus-gatherers,  
Pāṇḍya, 9th century A.D.,  
Sittannavāśal.



colourful brush. The floriated tail of the bird and the delineation of the contours of the figures reflect not only the great artistic taste but also the creative talent of the Hoysaḷa painter who not a whit lags behind the greatest creator of the sculptural glory of Hoysaḷa art.

Even the borders in these manuscripts are prepared with great elegance. One has to search in vain for a repetition of a pattern among the innumerable floral patterns painted on ever so many different leaves. They not only arrest the attention by the high quality of their design but make one wonder how fertile has been the mind and imagination of the art-minded in the Hoysaḷa court.

In 1335 A.D. Harihara, Kampa and Bukka, sons of Saṅgama, established the Vijayanagara empire, which grew to be the dominant power in the South. Achyutadevarāya, a noble sovereign whose glory greatly impressed the Persian envoy Abdul Razaak, ruled in the first half of the fifteenth century. The empire was created as a bulwark against Islamic invasions for the propagation and firm establishment of Hindu ideals, being blessed and reinforced with strength and vigour by the great sage Vidyātirtha. A new impetus was given to temple building, and in the large empire, all over the territory now occupied by Āndhra, Kaṛṇāṭaka, Drāviḍa, Kerala and Mahārāshṭra and even parts of Orissa, there was followed a policy of great vision and religious tolerance. The Vijayanagara style of architecture, sculpture and painting was forged and fused various elements of Chāḷukya and Choḷa art. It is however the Drāviḍa element that predominated. It was thus a continuation of the early Choḷa and late Pāṇḍya traditions combining, to some extent, in the Canarese and Telugu districts, Chāḷukya traditions, that earlier had firm roots there.

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376. Flying Vidyādhara group from ceiling, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.

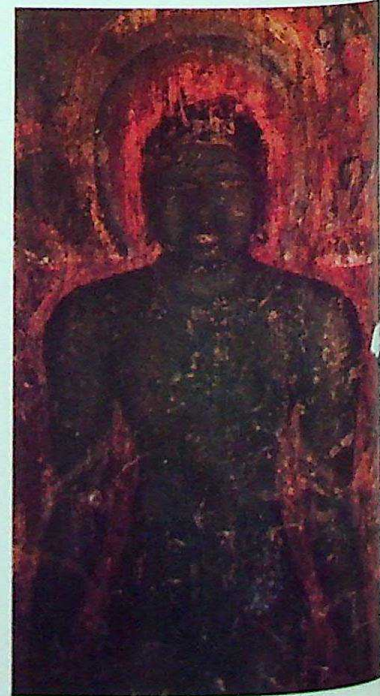
377. Flying Vidyādhara against the trailing clouds in the sky, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.

378. Bāhubali from Indrasabhā, colour painting, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.



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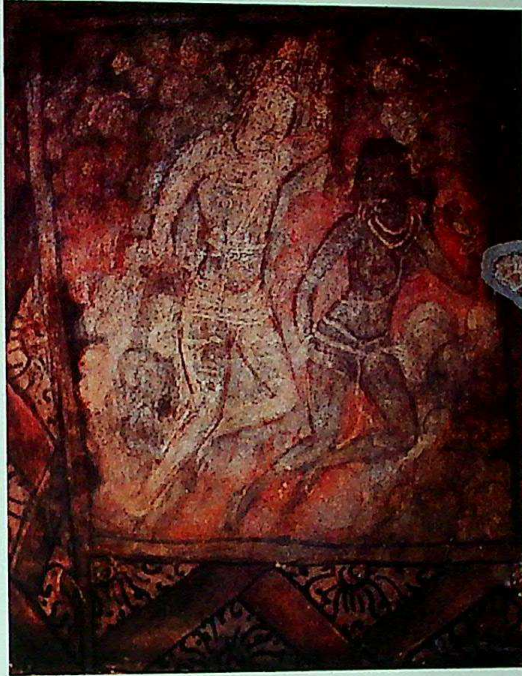


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379. Flying Vidyādhara,  
Rāshtrakūṭa, 9th century  
A.D., Cave 32, Ellora.

380. Flying Vidyādhara,  
magnificent group.



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Successive Vijayanagara rulers fostered Jainism as well as other faiths with great catholicity. In fact there is an inscription which mentions how Achyutarāya, to settle among quarrelling faiths, brought the chiefs of the Vaishnava and the Jaina sects together in his court and respectfully made them join hands in friendship, for mutually understanding and respecting each other's faith. The greatest building activity and the beautifying of the temples with sculptures and painting continued during a long period of nearly four hundred years from the fourteenth century. How deeply impressed even the European travellers of the time in India were with the colourful murals in the temples and palaces and homes of the noblemen of the day is seen in the accounts left by those like the famous Portuguese traveller Paes, who visited the Vijayanagara capital and showered praise on the painter's art. This is no exaggeration, as it is very well-known that emperor Krishnadevarāya, himself a poet and artist, was a great patron of literature and art, being credited with the construction of more *gopuras* than he could have even completed, almost like the legendary achievement of Aśoka, credited with the construction of eightyfour thousand *stūpas*.

The Vijayanagara empire represents the last great phase of Indian history and culture. Painting, like every other art, was encouraged during this time and there are innumerable temples all over south India with paintings representing this period. There are fragments of paintings at Aneundi, near Hampī, in the temples at Tādpatri, Kāñchīpuram, Kālahastī, Tirupati, Tiruvannāmalai, Chidambaram, Tiruvālūr, Kumbakonam, Srīraṅgam and other places, belonging both to the Vijayanagara and to the Nāyaka periods. Like these innumerable paintings, the Jaina paintings have also a great place, particularly at Tirupparuttikkunṇam, in close proximity to Kāñchīpuram, noteworthy for its Jaina temples. A whole series of paintings decorate the ceilings of the large *gopuras* and walls of the temple here. Those of the *saṅgīta-maṇḍapa* of the Vardhamāna temple are specially noteworthy from the point of view of Jaina themes in Vijayanagara art. Some of these paintings belong to an earlier phase preceding the later ones by a couple of centuries. Though fragments, these earlier ones, are nevertheless extremely interesting not only for the point of view of the themes that they illustrate but also because of the special place they occupy in the study of painting of this period. As the *maṇḍapa* was itself built by Irugappa, minister of Bukkarāya II and a devoted follower of the Jaina faith, these paintings illustrate the painter's craft towards the end of the fourteenth century. The themes chosen are from the life of Vardhamāna. Here is the nativity-scene showing Priyākāriṇī giving birth to Tīrthaṅkara Vardhamāna. Scenes of child-birth are most interesting in south India, both in painting and sculpture and in wood-carving, the last particularly in Kerala, where the *Rāmāyaṇa* theme provides the birth of the four princes in picturesque fashion, as for instance, from the seventeenth century carved frieze under the eaves of a derelict temple from Quilon preserved in the Madras Museum. A comparative study, therefore, of the birth scenes is indeed interesting in itself. The birth and anointment ceremony of the child by Saudharmendra accompanied by his wife Śachī painted with elegance is quite typical in every respect of the form, deportment, ornamentation and decoration of the period. Saudharmendra's dance before Vardhamāna, with his legs crossed in *pādasvastika*, the usual mode of rejoicing on the birth of the superhuman child, is equally interesting.

The battle of Tallikoṭa shook the roots of the Vijayanagara empire, which was completely weakened, enabling the vassal kings, generals and chieftains to assume importance and even throw off the nominal allegiance to a weak sovereign at the capital. For some time however the



381. Lotus-gatherers,  
Pāṇḍya, 9th century A.D.,  
Sittannavāśāl.



Nāyaka kings were loyal to the titular Vijayanagara emperor. Slowly, however, the very helplessness of the sovereign made it impossible for the chieftains to exist except by declaring their strength and independence. Among such kings in the South, the Nāyakas, Raghunātha Nāyaka of Tañjāvur, and Tirumala Nāyaka of Madurai are most important. They are among the most famous and they fostered in their courts art and literature as did Vijayanagara sovereigns earlier. The Nāyaka phase of art in massive sculpture, and picturesque paintings with tremendous vitality and force, are probably the last flicker of a great art that was on the verge of collapse.

In the *saṅgīta-maṇḍapa* at Tirupparuttikkunṇam, the outer one nearest the main shrine, depicting the earlier phase of fourteenth century Vijayanagara art, is now followed by paintings of later date, some of the sixteenth century and the latest ones of the seventeenth century. These are in conformity with the Nāyaka style that is preserved all over in south India. Scenes from the life of Rishabhadeva, the first Tīrthaṅkara, of Vardhamāna, of Kṛishṇa, the cousin of the Tīrthaṅkara Neminātha, as well as the life of Neminātha himself are all graphically portrayed in a long series, with elaborate labels painted in Tamil explaining each incident clearly. This process of labelling each episode becomes a usual feature as may be observed in every painting at Chidambaram, Tiruvālūr, etc. Even in temple hangings this method of painting the labels becomes a regular

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382. Samavasaraṇa, detail  
on ceiling, Vijayanagara,  
Tirumalai.

383. Samavasaraṇa, detail  
on ceiling, Vijayanagara,  
Tirumalai.

384. Dvārapāla,  
Vijayanagara, Tirumalai.





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385. Kālī from manuscript painting, Hoysala, 12th century A.D., Moodbidri.



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386. Vishnuvardhana and his queen Sāntalā in devotional attitude seated with attendant, manuscript painting, Hoysala, 12th century A.D., Moodbidri.

387. Seated Tirthaṅkara Mahāvira, Hoysala, 12th century A.D., manuscript painting, Moodbidri.



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**388.** Dancer with the head and hands preserved, Pāndya, 9th century A.D. Sittannavāśal.

**389.** Dancer with hand thrown up in glee, Pāndya, 9th century A.D., Sittannavāśal.



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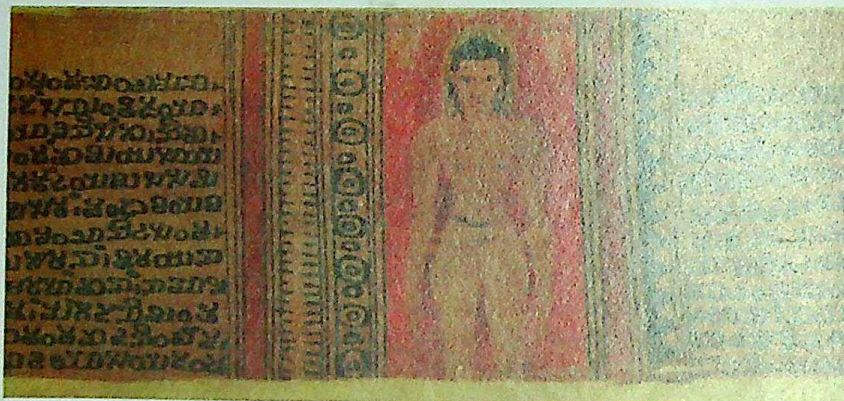
practice. In the well-known *Yamapaṭa* from Cuḍḍapah of this period, which has its own long tradition from the earliest times all over India, as well as in the coronation of Yudhiṣṭhira of the same school, the legend is in Telugu in the script of the time; they are both interesting for comparison, as well as to observe this feature of labelling, which has continued in India for a couple of millennia, the earliest ones noticed at Bhārhut, with explanations in early Brāhmī script in Prākṛit. In the story of the *bālalīlās* of Kṛiṣṇa related Baladeva receiving the newborn baby, crossing the Yamunā and giving the child to Nandagopa, the juvenile sports, Kṛiṣṇa killing the various *Asuras*, Śakaṭa, Dhenuka, etc., the uprooting of the *Yamala*-trees as he crawled along, pulling the mortar to which he was chained, and so forth, a whole group of cows, cowherds and milkmaids are all graphically portrayed in a long series, colourful, absorbing in their interest and dramatically following one another in successive narration of story. Several incidents from the life of Rishabhadeva, Vardhamāna and Neminātha are also portrayed along with their descriptive labels, depicting how the *Devas* reminded Rishabhadeva that it was time to renounce the world to proceed for *dikshā*, how Kachchha, Mahākachchha and others deeply devoted to him, also tried to renounce but were unable to bear the intense cold and pangs of hunger and returned to their clothes and food, how Nami and Vinami pleaded with Rishabhadeva in deep contemplation to give them their kingdom and how Dharanendra offered them the sovereignty of the Vidyādhara world, the first *charyā* of Rishabhadeva—all of them narrated at great length. Ramachandran in his book on the Tirupparuttikkunṇam temples has discussed elaborately not only the complete series of murals but also the elaborate labels that themselves form the most interesting text explaining the story. It is interesting to note the various customs, social modes, beliefs and faiths, ceremonies, religious functions, etc. in such depictions as the presentation of the *puṇḍra-kumbha*, brimming pot with flowers and other objects as a welcome, music and dance, auguring a festivity or a celebration of an event—in depiction of which Indian painters have always worked with enthusiasm and excelled. Detailed description of the labels with their readings and an elaborate narration of the themes themselves has in no small measure contributed to a clear understanding of the text and the painter's mind.

A series of murals from Moodbidiri and Śravaṇabelagoḷa, almost recalling the Nāyaka paintings in their form and style, have their own subtle variations which distinguish them as of the contemporary Mysore school, also a regional development from the late Vijayanagara phase of art. The guardians of the gateway are large and imposing while a series of smaller panels in successive rows depict the episodes from the lives of the immortal super-men, *mahāpuruṣas*, forming the theme of such narrations as in texts like *Trishaṣṭī-śalākāpuruṣa-charita*.

The Nāyaka phase of art is almost the swan song of south Indian art which has had a glorious tradition in architecture, sculpture and equally so in a continuous series of murals depicting almost every century in peninsular India combining south India and the Deccan.







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390. Standing Tīrthaṅkara Mahāvīra, Hoysala, 12th century A.D., manuscript painting, Moodbidri.



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391. Yaksha Ajita, Hoysala, 12th century A.D., Moodbidri.

392. Pārśvanātha seated on lion throne flanked by Dharaṇendra and Padmāvatī, Hoysala, 12th century A.D., Moodbidri.



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393. Bāhubali flanked by sisters, Hoysala, 12th century A.D., Moodbidri.



394. Śrutadevī flanked by *chaurī*-bearers, manuscript painting, Hoysala, 12th century A.D., Moodbidri.



395. Śrutadevī flanked by *chaurī*-bearers, manuscript painting, Hoysala, 12th century A.D., Moodbidri.

396. Paintings from palm-leaf manuscript, Hoysala, 12th century A.D., Moodbidri.

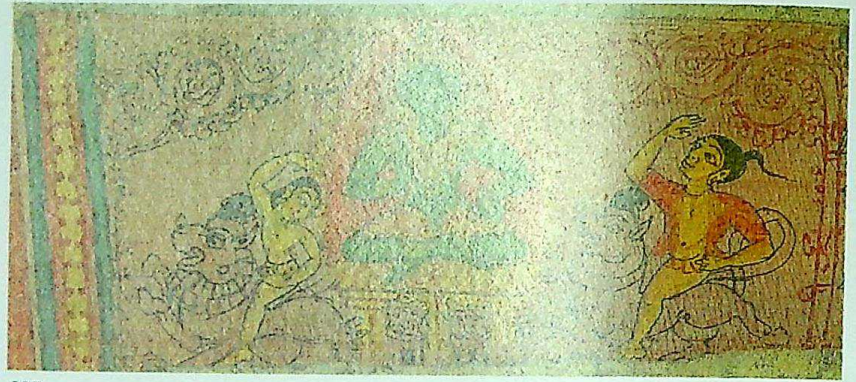


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397. Yakshī Ambikā under mango tree with lion and children, Hoysala, 12th century A.D., Moodbidri.



398. Supārśvanātha flanked by devotees, Hoysala, 12th century A.D., Moodbidri.

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399. Pārśvanātha, flanked by devotees, Hoysala, 12th century A.D., Moodbidri.

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401. Mātāṅga Yaksha,  
manuscript painting,  
Hoysaḷa, 12th century  
A.D., Moodbidri.



402. Śrutadevī with her  
swan, manuscript painting,  
Hoysaḷa, 12th century  
A.D., Moodbidri.



403. Śrutadevī with her  
swan, manuscript painting,  
Hoysaḷa, 12th century  
A.D., Moodbidri.



404. Yakshī Mahāmānāsī  
with swan and devotees  
Hoysaḷa, 12th century  
A.D., Moodbidri.



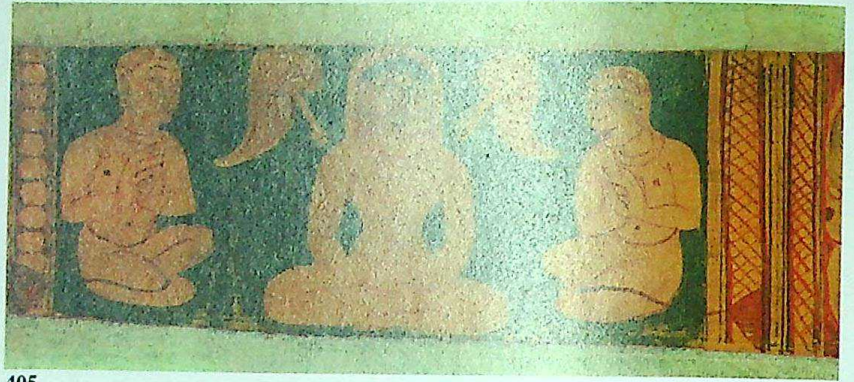


405. Tirthaṅkara flanked by devotees.

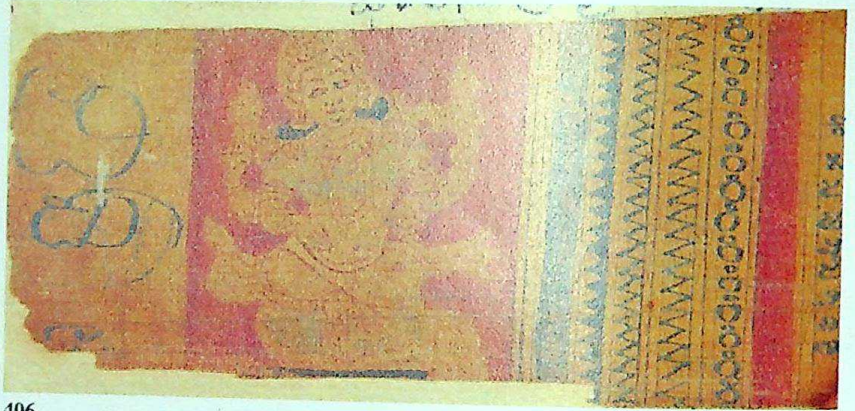
406. Yaksha.

407. Tirthaṅkara with devotee.

408. Ambikā.



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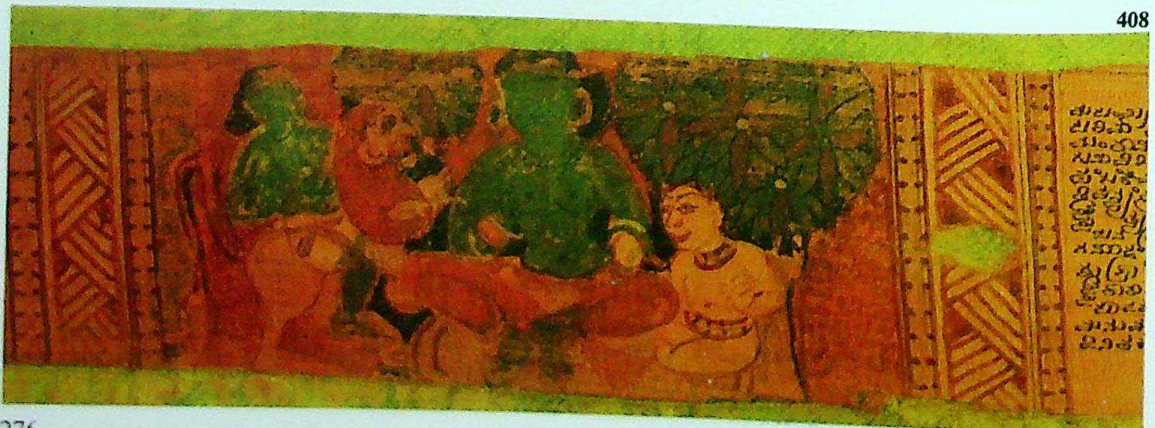


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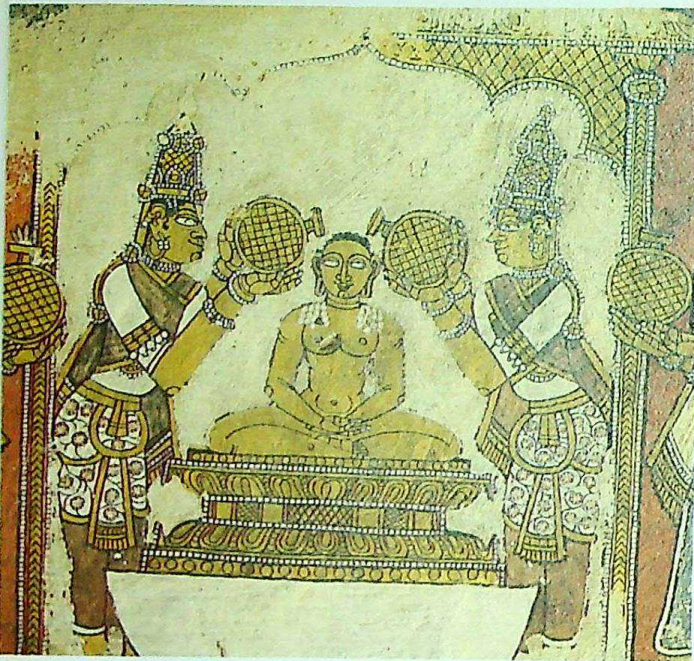


409. Earlier phase of painting, scene of birth of child, Vijayanagara, 15th century A.D., Jinakāñchī, Tirupparuttikkunṇam.

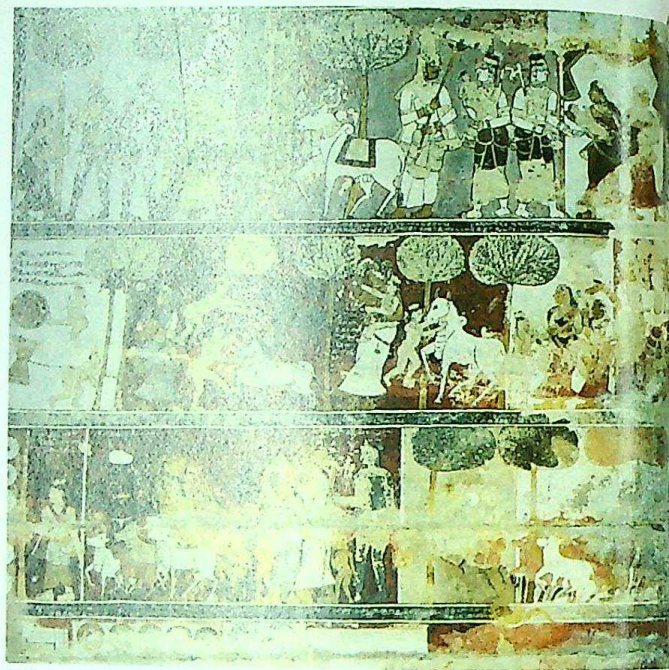
410. Priyakāraṇī's dreams and their explanation, Nāyaka, 17th century A.D., Tirupparuttikkunṇam.







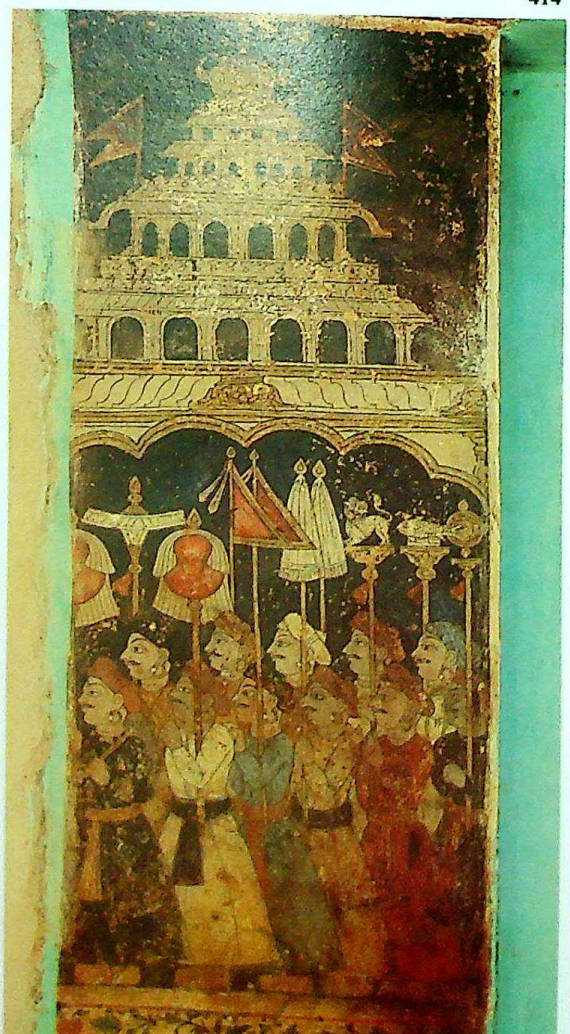
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411. Scenes from the life of Vardhamāna, 17th century A.D., Tirupparuttikkunram.

412. *Bāla-līlās* of Kṛṣṇa, Nāyaka, 17th century A.D., Tirupparuttikkunram.

413. Samavasaraṇa, Nāyaka, 17th century A.D., Tirupparuttikkunram.

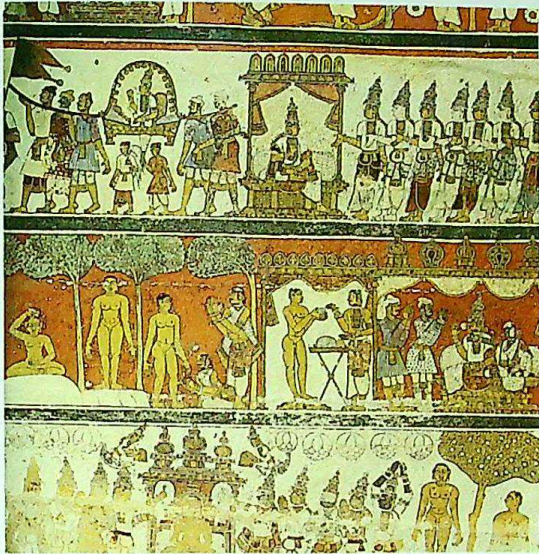
414. Scenes from the life of Vardhamāna, 17th century A.D.

415. Procession, Nāyaka, 17th century A.D., Tirupparuttikkunram.

416. Procession, Nāyaka, 17th century A.D., Tirupparuttikkunram.

417. Murals from Sravanabelagola, Maysore school, 17th-18th century A.D.

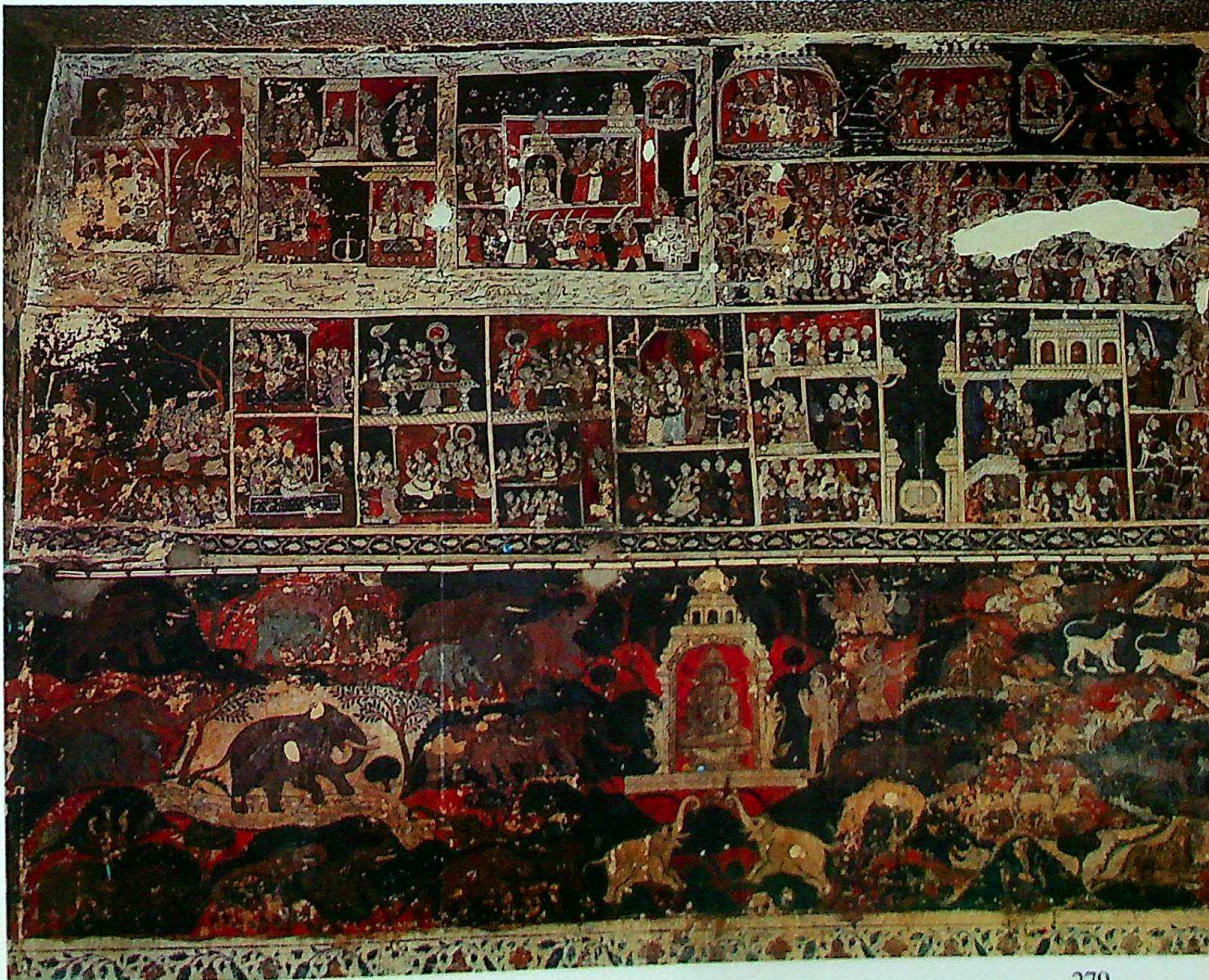




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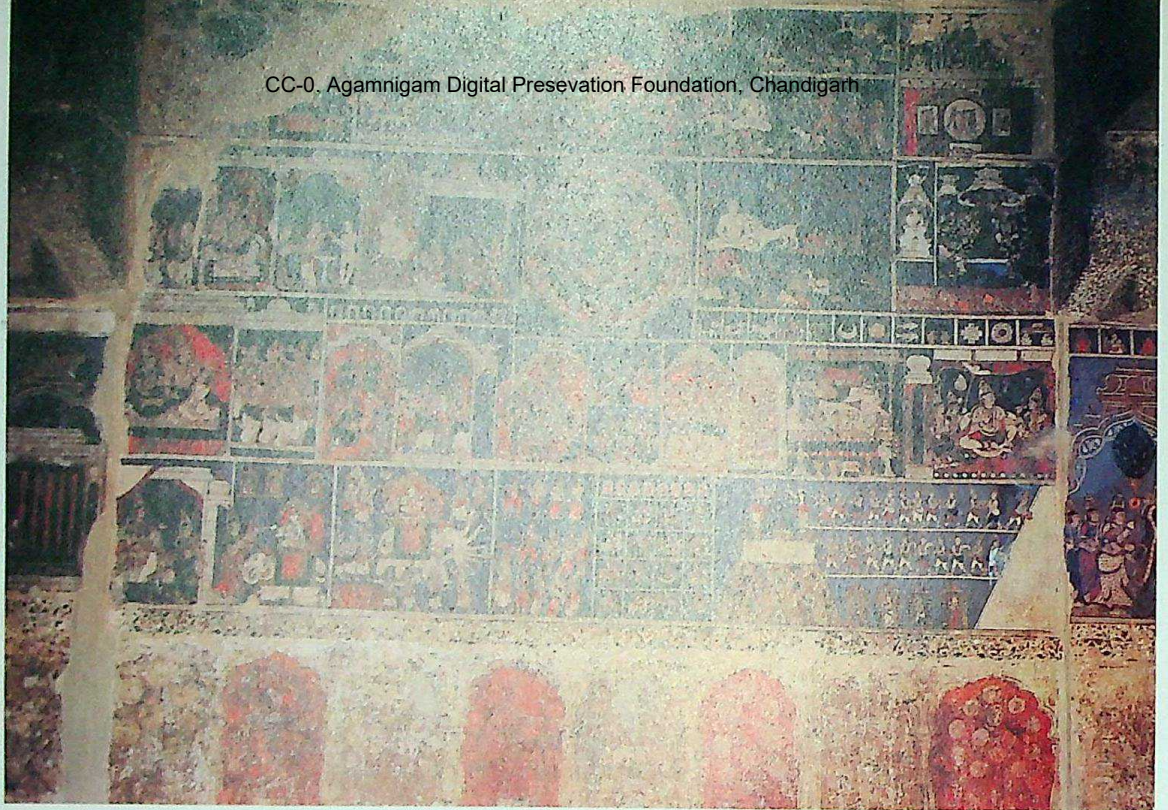
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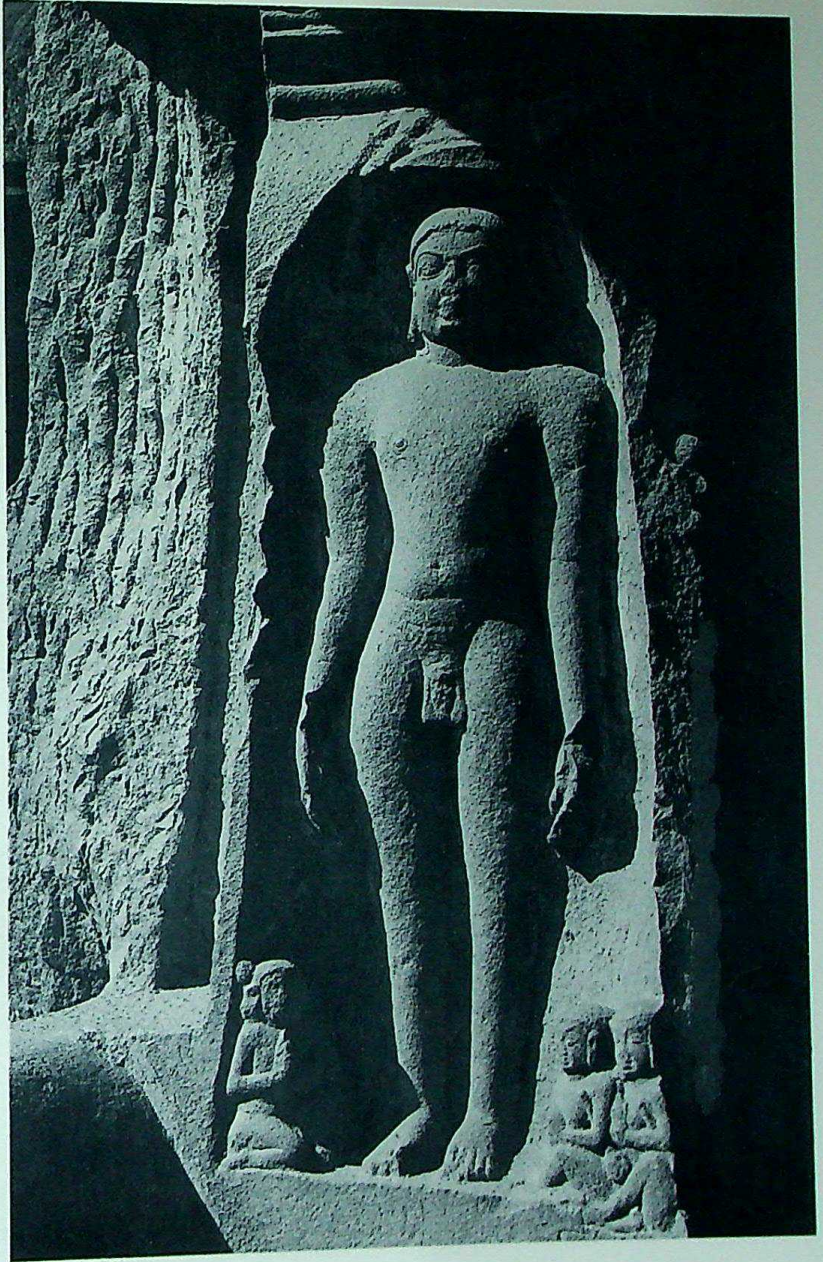


418. Close up of a mural painting headed by Indra, Sravaṇabelagoḷa.

419. Doorway and murals on wall, 18th century A.D., Śravaṇabelagoḷa.







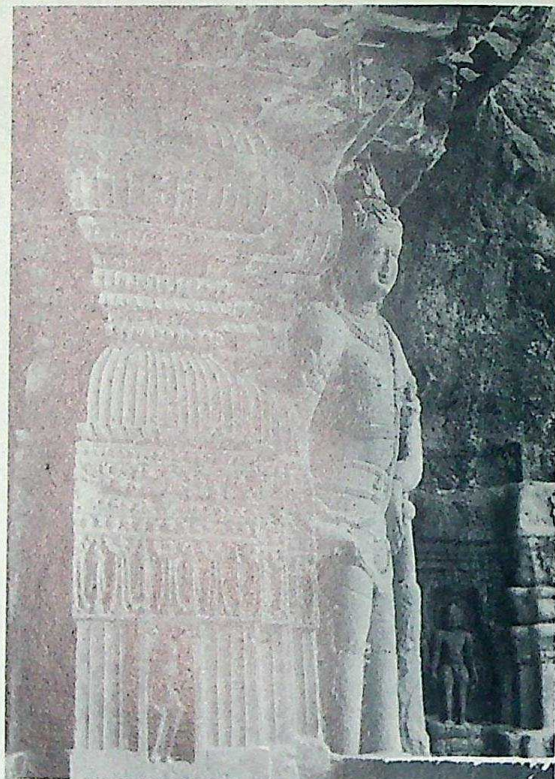
420. Standing Tirthankara,  
Rāshtrakūṭa, 9th century  
A.D., Cave 32, Ellora.



421. *Dvārapāla* close to  
floriated fluted pillar,  
Rāshtrakūṭa, 9th century  
A.D., Cave 32, Ellora.

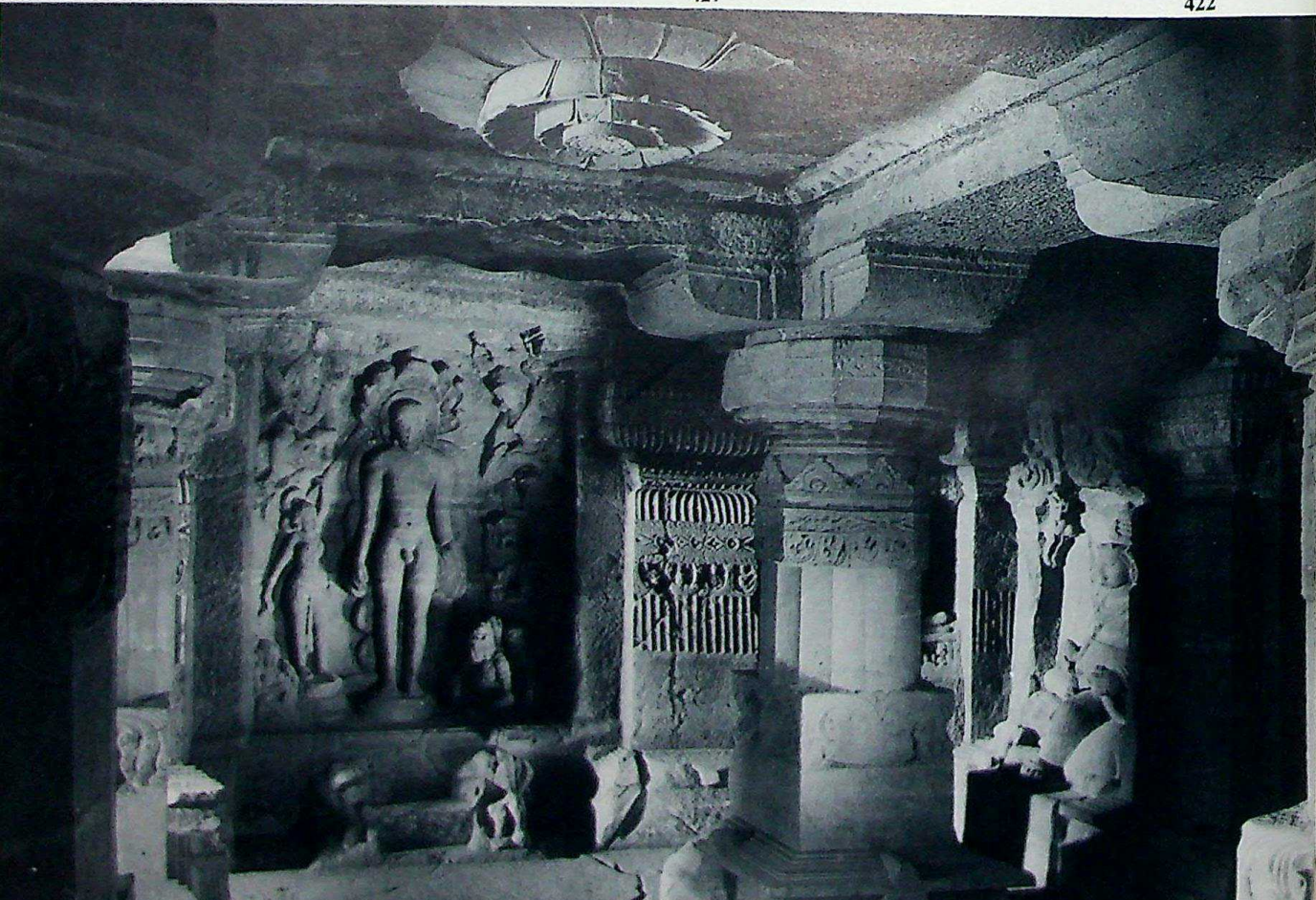
422. Pillared hall with  
Pārśvanātha at the end,  
Rāshtrakūṭa, 9th century  
A.D., Ellora.

*Note the beautiful large  
blooming lotus on the  
ceiling.*



421

422







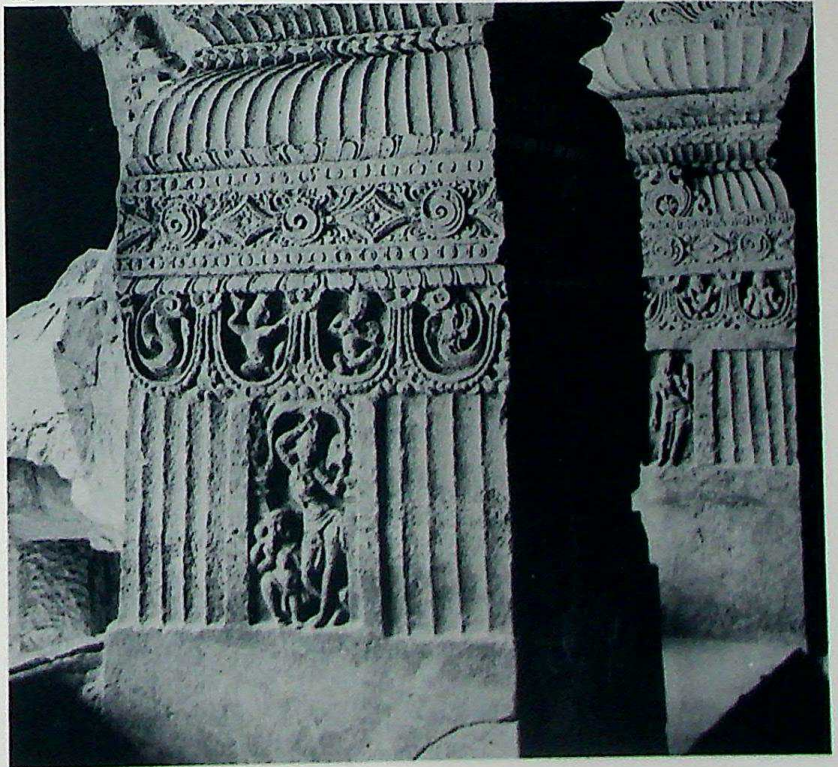
423

424

423. Detail of floriated fluted pillar, Rāshtrakūṭa, 9th century A.D., Cave 32, Ellora.

424. Floriated fluted pillar with exquisite decoration of *nāyikā*, Rāshtrakūṭa, 9th century A.D., Ellora.

Panel showing her decorating herself as *Vāsakasajjikā*.

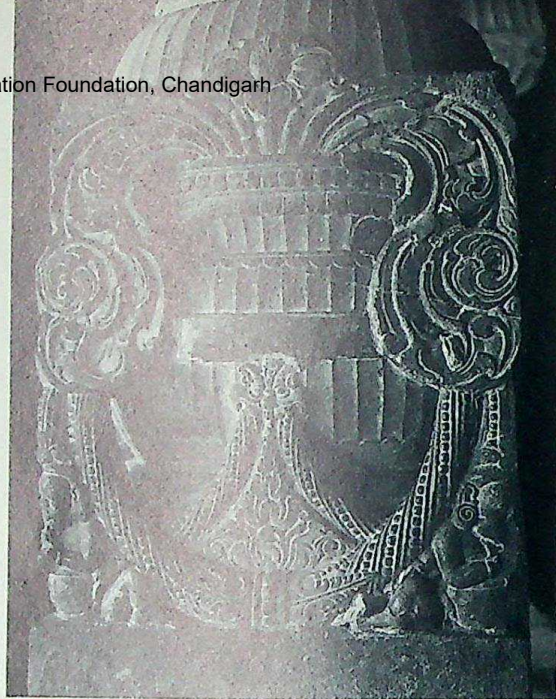


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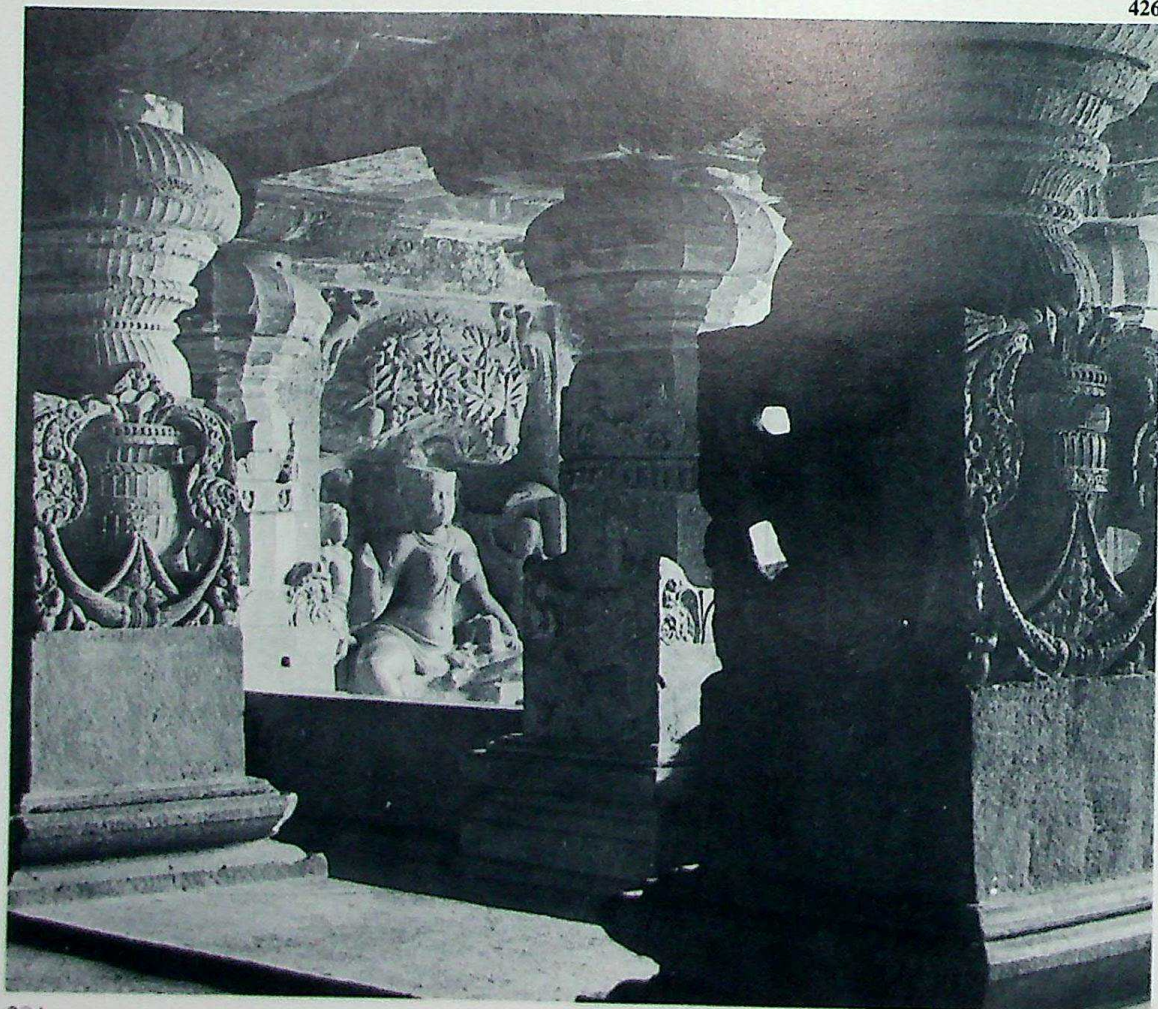
425. Close up of one of the pillars with the *pūrṇakumbha* motif, the brimming pot overflowing, suggested by the foliage, Rāshtrakūṭa, 9th century A.D., Ellora.

426. Details of pillars with *pūrṇakumbha* motif, Rāshtrakūṭa, 9th century A.D., Ellora.

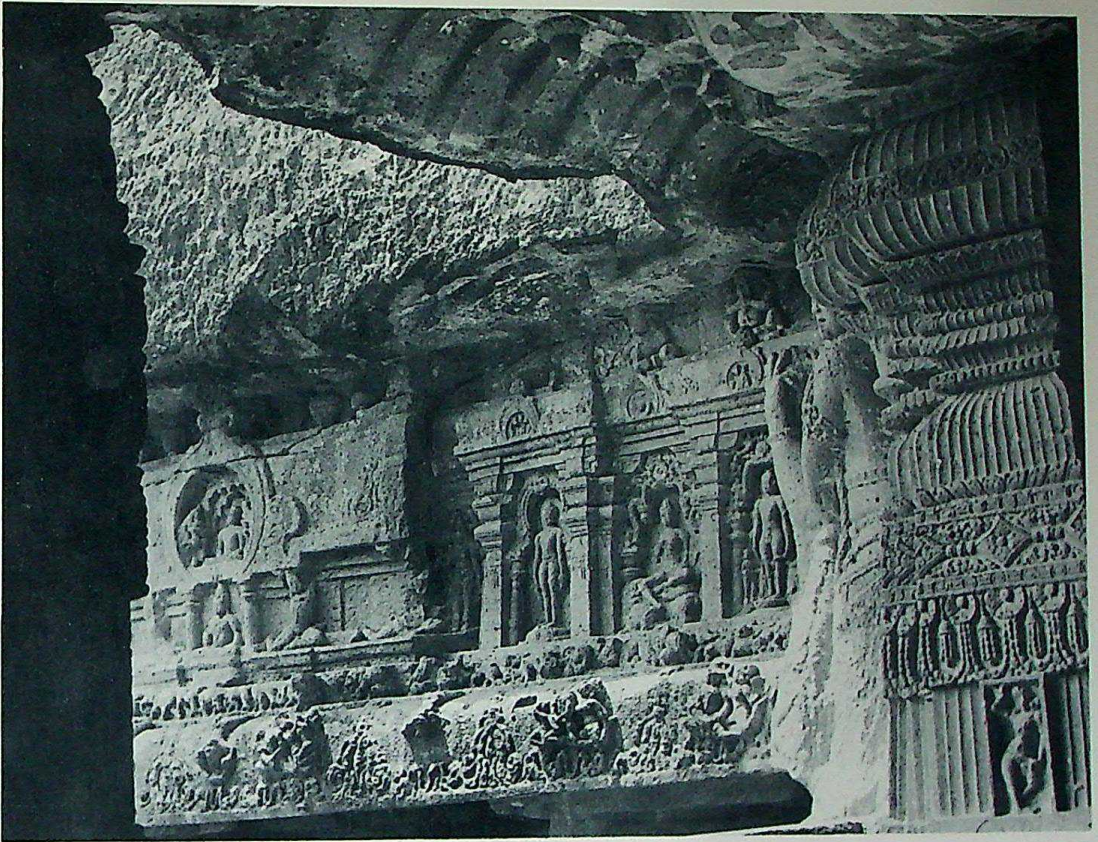


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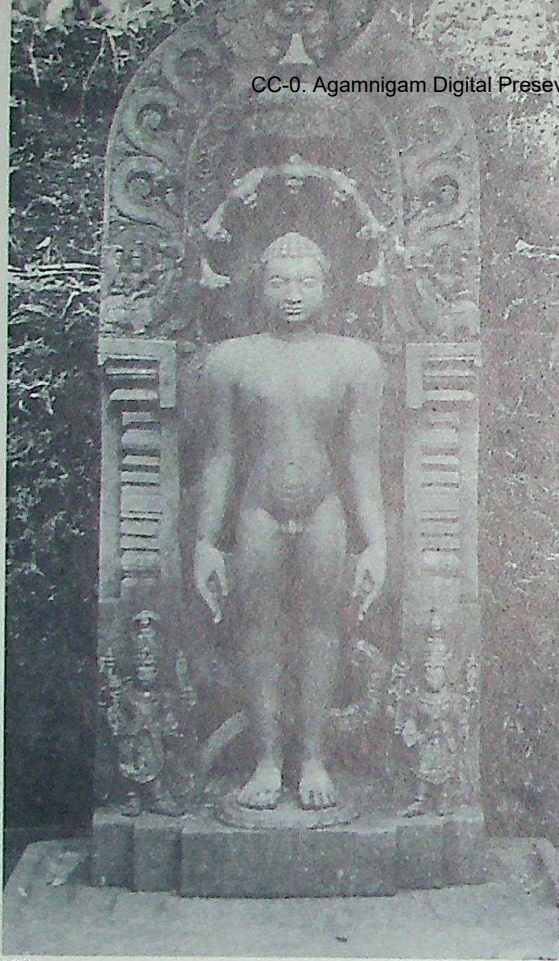
428

427. An interior view,  
Rāshtrakūṭa, 9th century  
A.D., Cave 32, Ellora.

428. *Dvārapāla* close to  
floriated fluted pillar,  
Rāshtrakūṭa, 9th century  
A.D., Cave 32, Ellora.







429. Standing  
Pārśvanātha, Western  
Chālukya, 12th century  
A. D., Gersappa, North  
Kanara district.

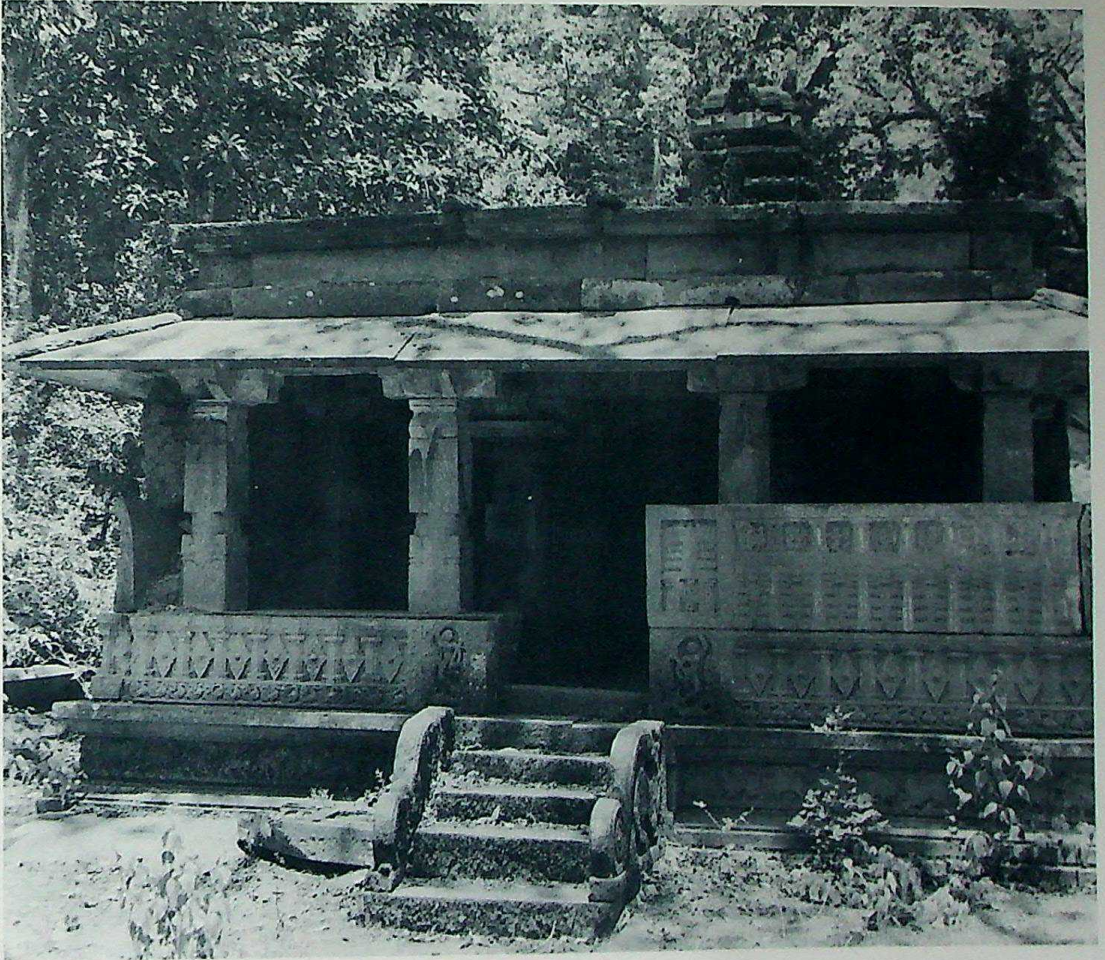
430. View of Jaina temples  
on a rock near the river,  
Hampī, Bellary district.

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431. Ādinātha *basadi*,  
dilapidated, on the way to  
*matha*, Western Chālukya,  
Sonda, North Kanara  
district.





432. Detail of Tirthankara bust, 12th century A.D., Western Chālukya, Gersappa, North Kanara district.



433. Vidyāśaṅkara temple with *dhvajastambha*, free-standing pillar, Vijayanagara, 14th century A.D., Śringerī, Chikamagalur district.

434. View of *vimānas* of Vardhamāna temple, Tirupparuttikkupram, Chingleput district.



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435. *Chaumukha*, early  
Vijayanagara, 14th century  
A.D., Narasimharājapura,  
Chikmagalur district.

436. View of Dodḍabetta  
from the top of  
Chikkabetta,  
Śravaṇabelagoḷa, Hassan  
district.

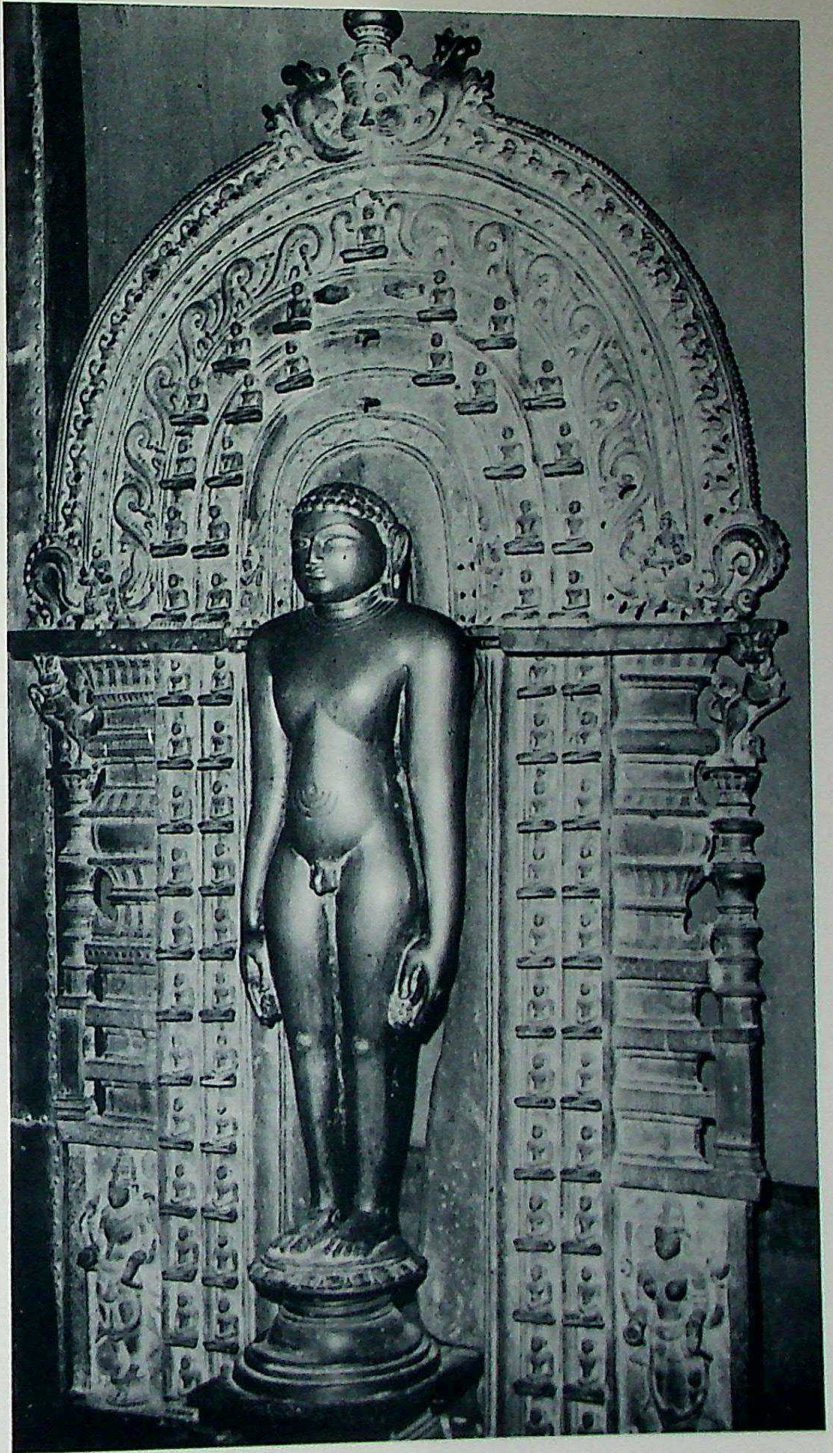


435

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437. Standing Tirthankara with back-rest and rest of Tirthankaras arranged as *chaturvīṃśatikā*, in metal, Western Chālukya, 11th-12th century A.D., Somanāthapur, Māṇḍyā district.



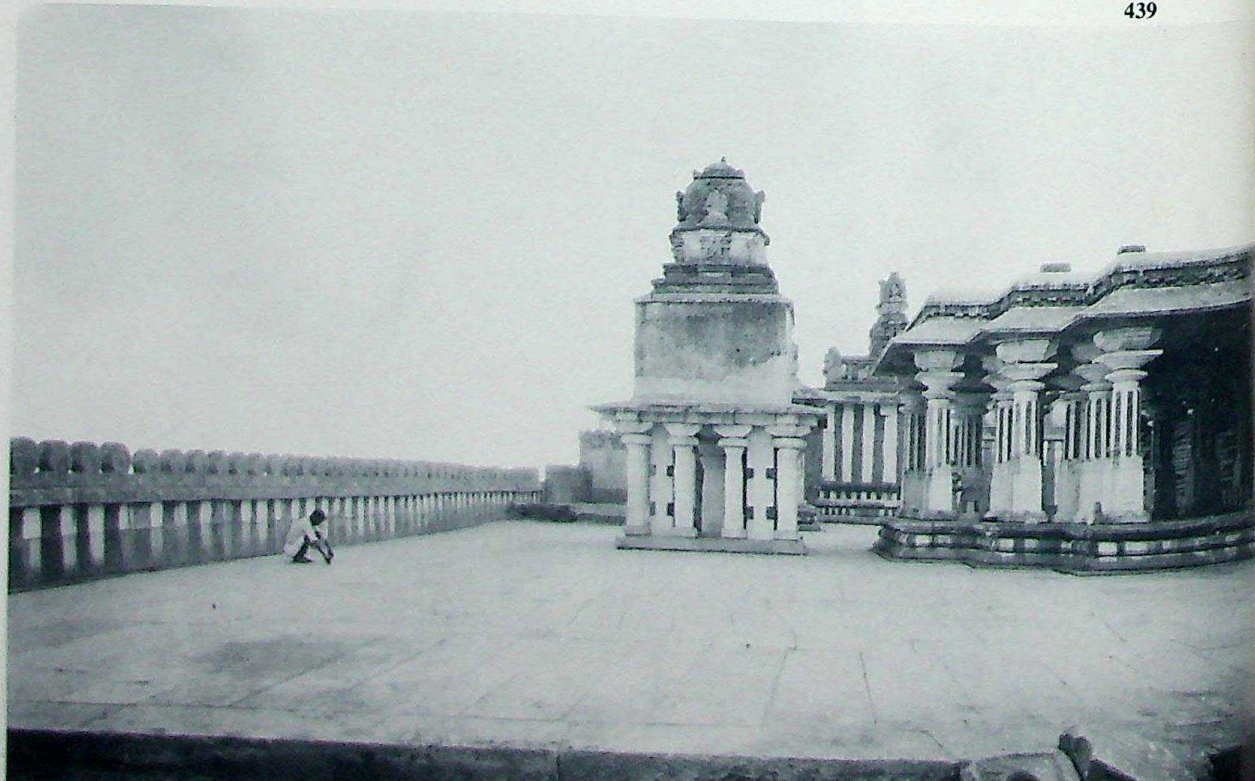


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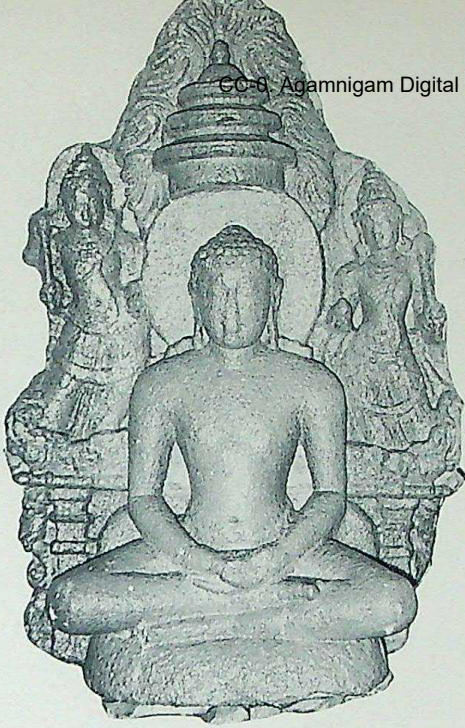
438. Damsel with parrot,  
Hoysala, 12th century  
A.D., Channa-keśava  
temple, Belūr.

439. Outer *prākāra* of  
northern corridor of  
Gommaṭeśvara colossus,  
Śravanabelagoḷa, Hassan  
district.

439







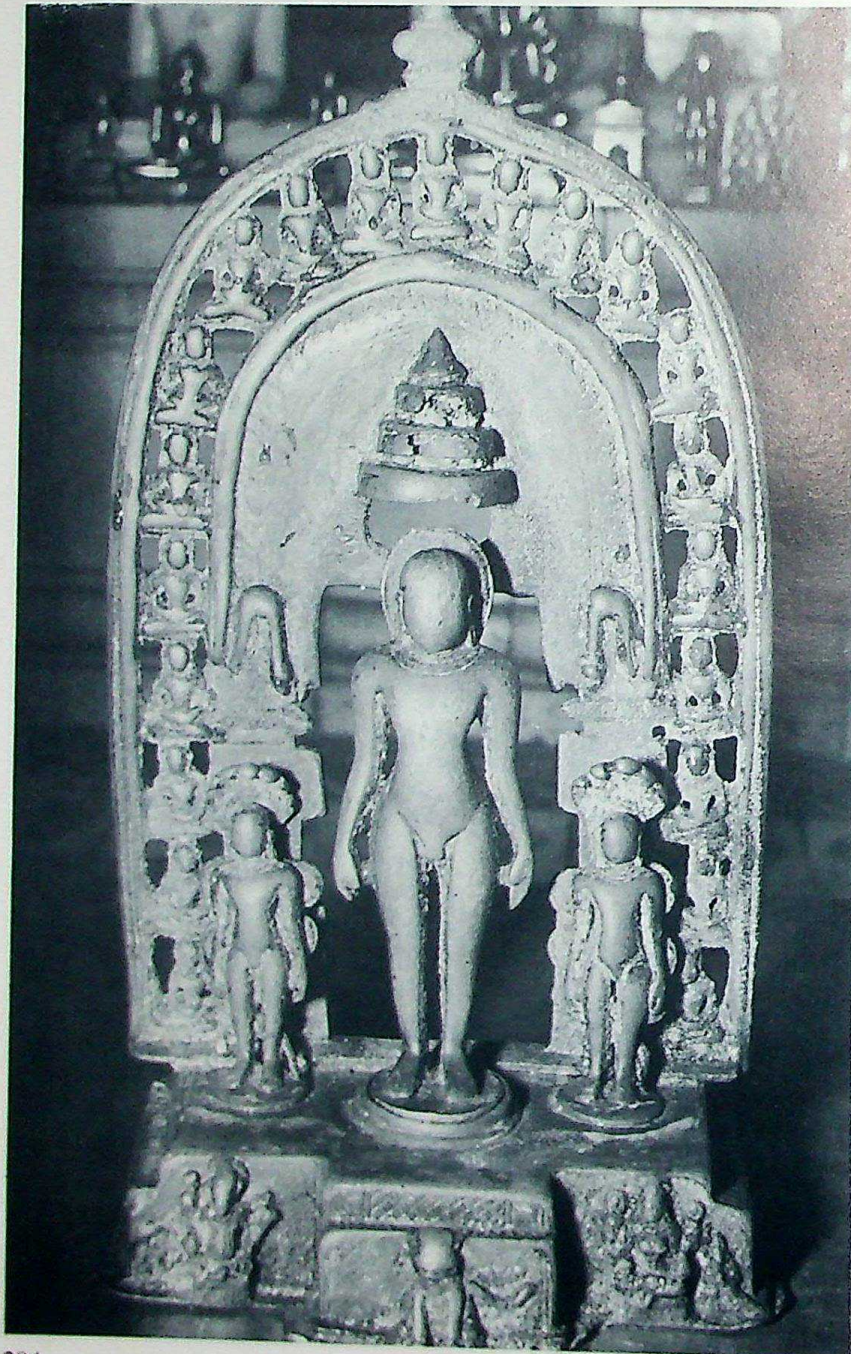
440. Seated Tirthaṅkara  
Ādinātha with *chauri*-  
bearers, Rāshtrakūta, 10th  
century A.D., Āland,  
Gulbarga district.

441. Pañchakūta *basadi*,  
Western *vimāṇa*,  
Kambadahallī, Māṇḍyā  
district.

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442. Mahāvīra standing, flanked by Pārśvanātha and Supārśvanātha and other Tirthaṅkaras arranged in *chaturvīṃśatikā*, the Yaksha and Yakshī shown on the *pīṭha*, Chālukya, 11th century A.D., Hunchālige, Gulbarga district.

443. Nymph offering garland, Western Chālukya, 11th-12th century A.D., Gulbarga Museum.

444. View of Indrasabhā, Rāshṭrakūṭa, 9th century A.D., Cave 32, Ellora.

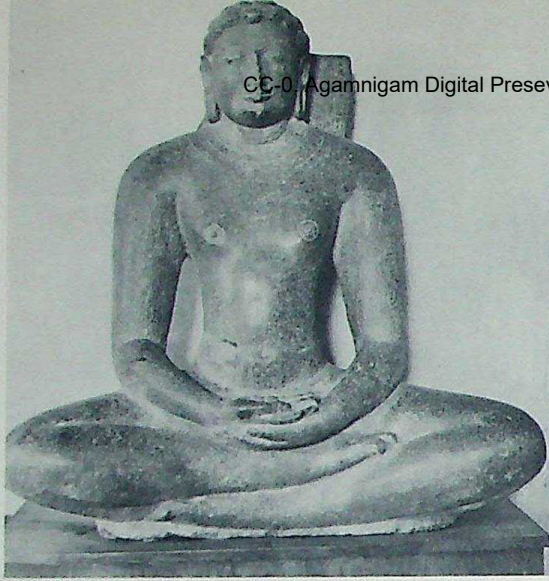
445. Śāntinātha *basadi*, clockwise central view, Western Chālukya, 11th century A.D., Kambaḍahallī, Māṇḍyā district.



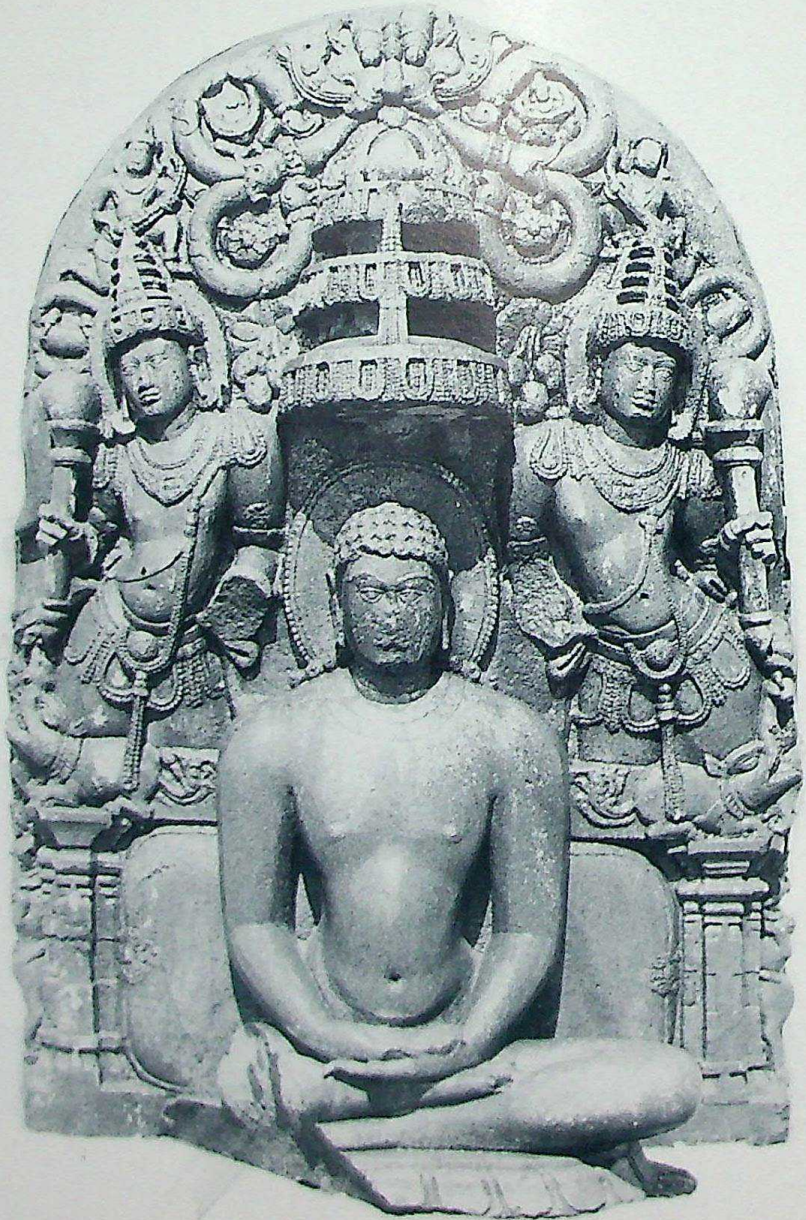
445

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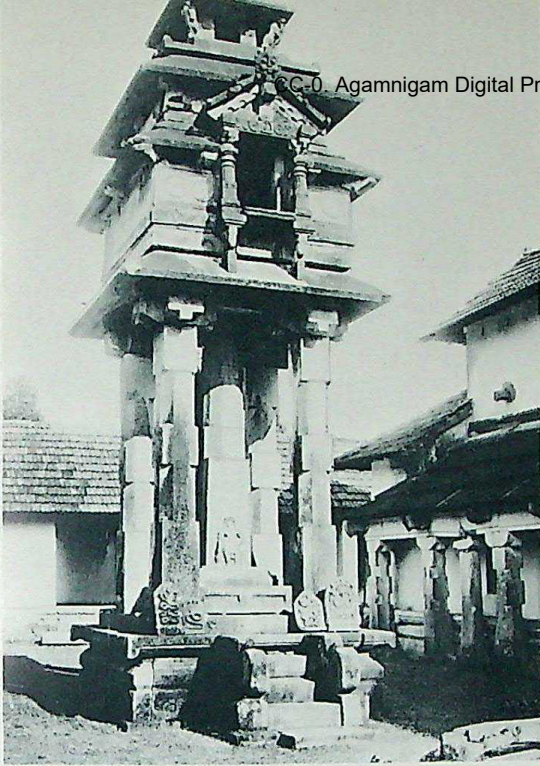


446. Seated Tirthankara,  
Western Chālukya,  
11th-12th century A.D.,  
Gulbarga Museum.



447. Tirthankara attended  
by *chauri*-bearers, Western  
Chālukya, 11th-12th century  
A.D., Gulbarga Museum.



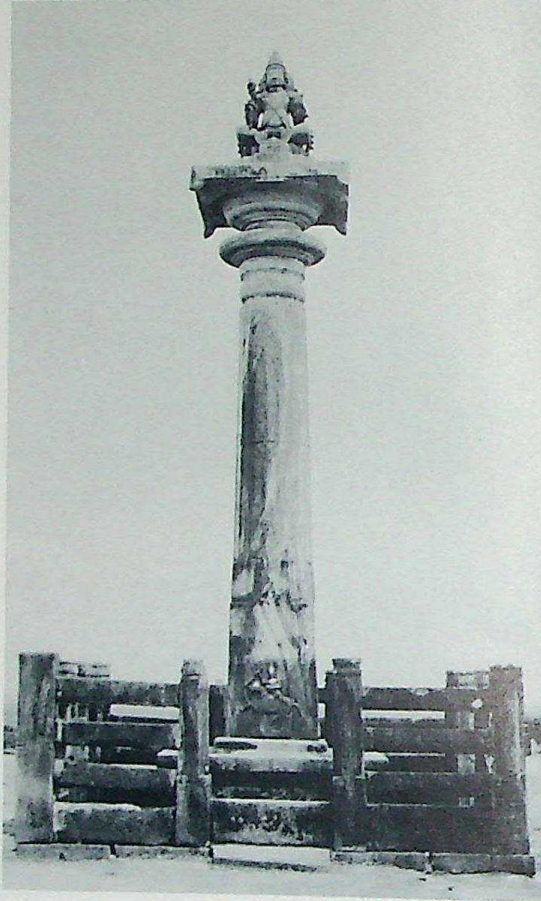


448. Pillar with Brahma Yaksha at the top, in Śānteśvara temple, Western Chālukya, 12th century A.D., Guruvayankeri, South Kanara district.

449. Hill, general view, Bhaṭakala, South Kanara district.







450. *Mānastambha*,  
Vijayanagara, 16th century  
A.D., Kārkala, South  
Kanara district.

451. *Chaturmukha basadi*  
on the rocky hill,  
Vijayanagara, 15th century  
A.D., Kārkala, South  
Kanara district.

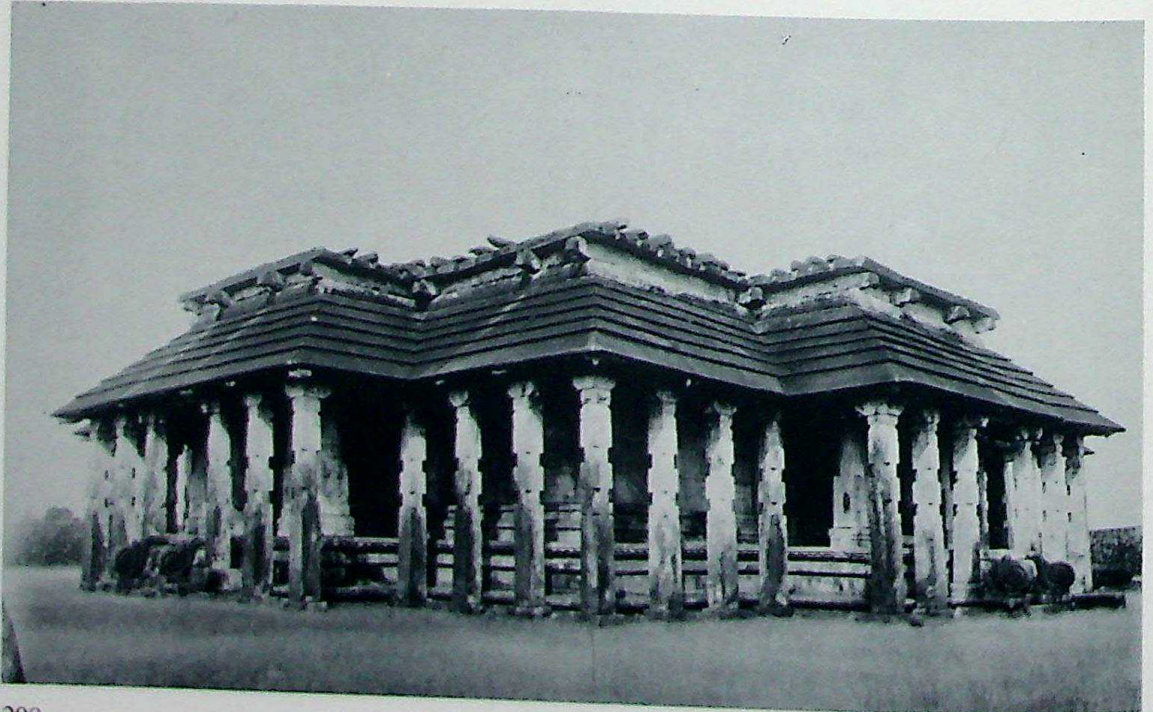
452. Ādinātha, Hoysala,  
12th century A.D.,  
Halebidu.

453. *Chauri-bearer*,  
Hoysala, 12th century  
A.D., Halebidu.

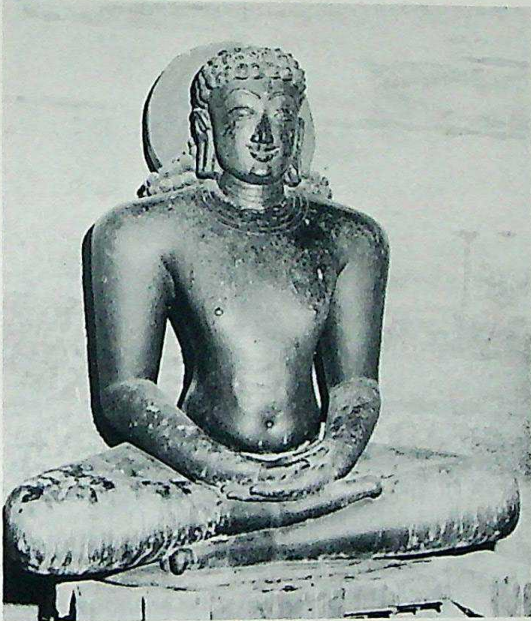
454. View of *Chaturmukha  
basadi* from the  
*Gommatesvara basadi*,  
Kārkala, South Kanara  
district.

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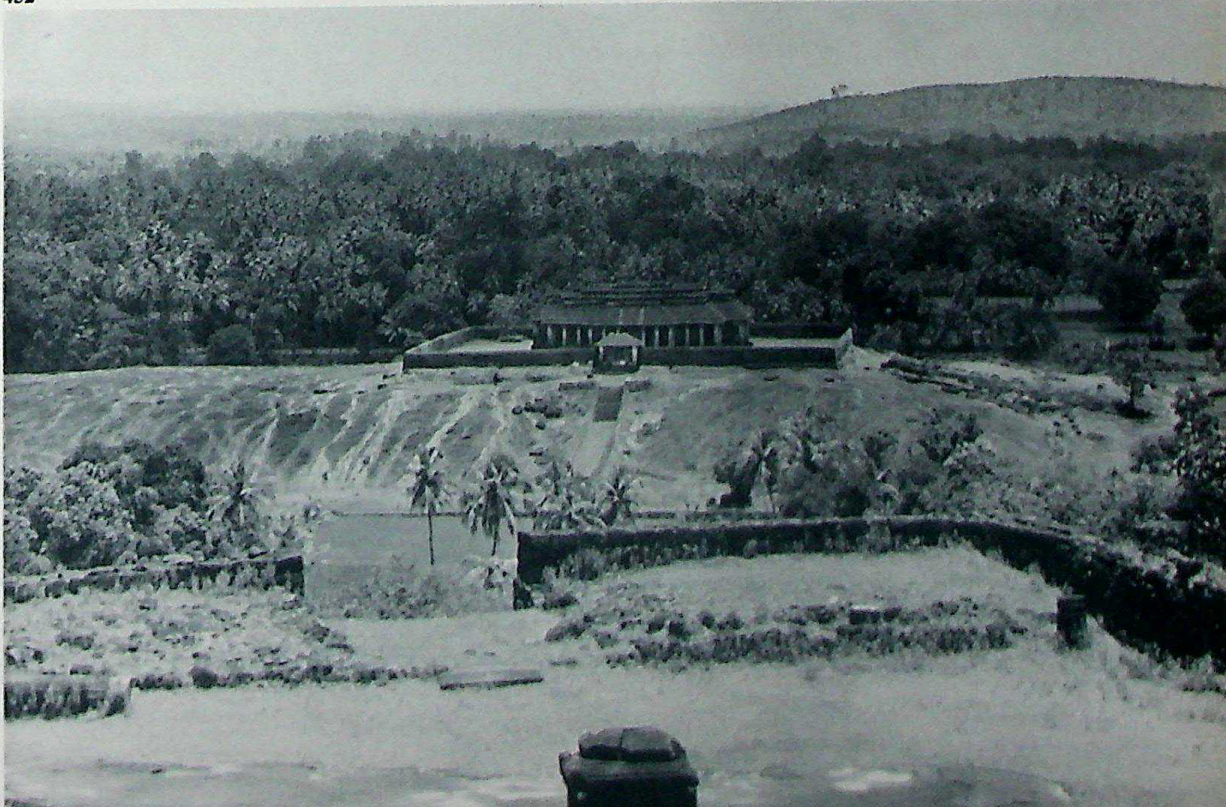


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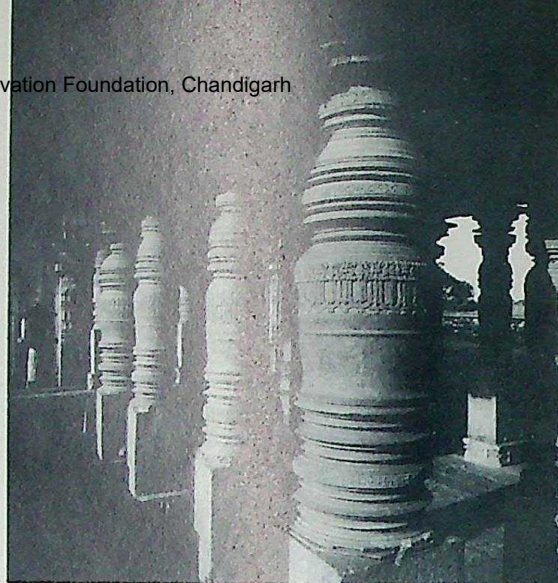


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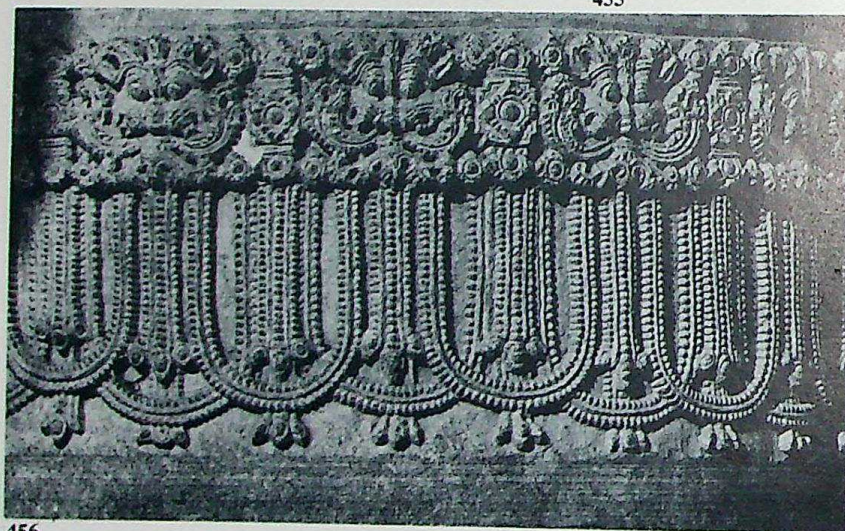






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455. Pillars and details of pillars, Hoysala, 12th century A.D., Halebidu, South Kanara district.



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456. Details of pillars, Hoysala, 12th century A.D., Halebidu.

457. Decoration of balustrade, Western Chālukya, 11th century A.D., Barkur, South Kanara district.

458. Pattern on the illustrated manuscript, Hoysala, 12th century A.D., Moodbidri.

459. Pattern on the illustrated manuscript, Hoysala, 12th century A.D., Moodbidri.

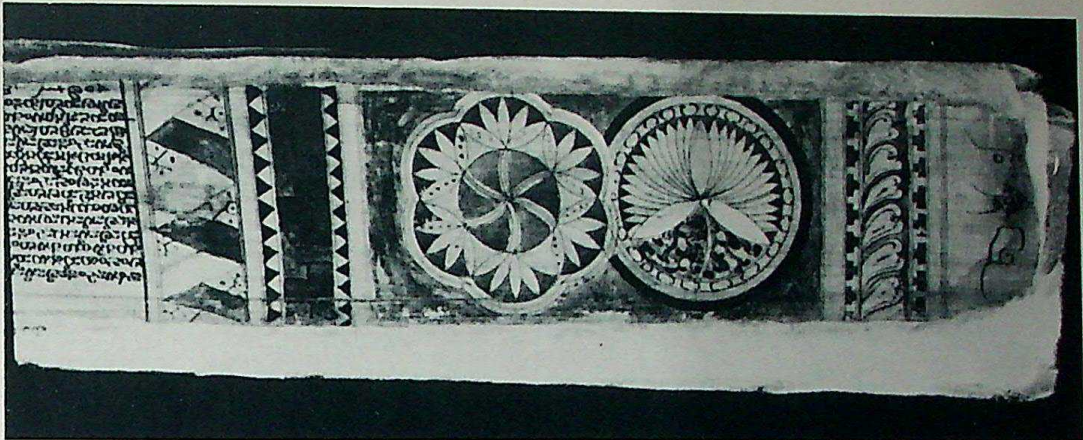
460. Manuscript of *Jayadhavalā* with illustration in colour, of Ambikā, on palm leaf, the letters of the manuscript in Kannada of 12th century A.D., Hoysala, Moodbidri.



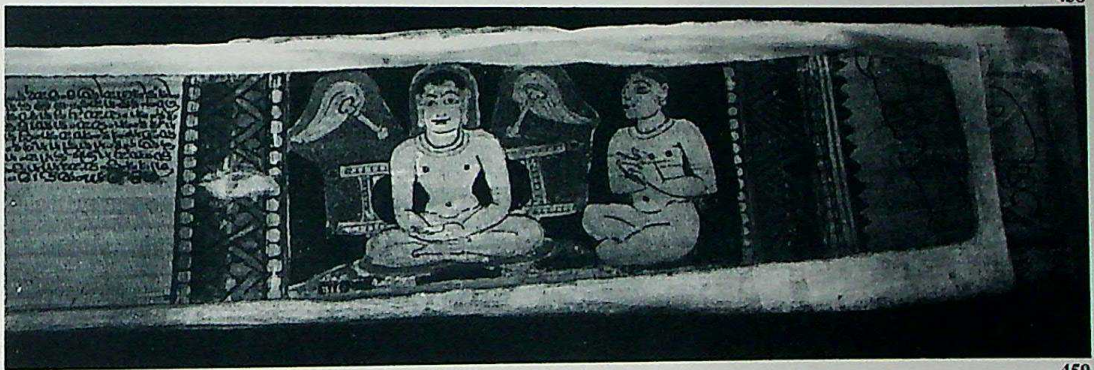
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461. Hosa basadi,  
Vijayanagara, Moodbidri,  
South Kanara district.



462. Hosa basadi,  
Vijayanagara, 15th century  
A.D., showing  
*dipastambha*, Moodbidri,  
South Kanara district.

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463. Little Chandranātha  
*basadi*, Vijayanagara, 15th  
century A.D., Moodbidri,  
South Kanara district.





**464.** One of the memorial structures for the Jaina monks, outside the town, Moodbidri, South Kanara district.

**465.** One of the clusters of memorial structures for the Jaina monks, outside the town, Moodbidri, South Kanara district.

**466.** Close up of Pārśvanātha, Western Chālukya, 11th-12th century A.D., Koṭumachagī, Dhārwar district.



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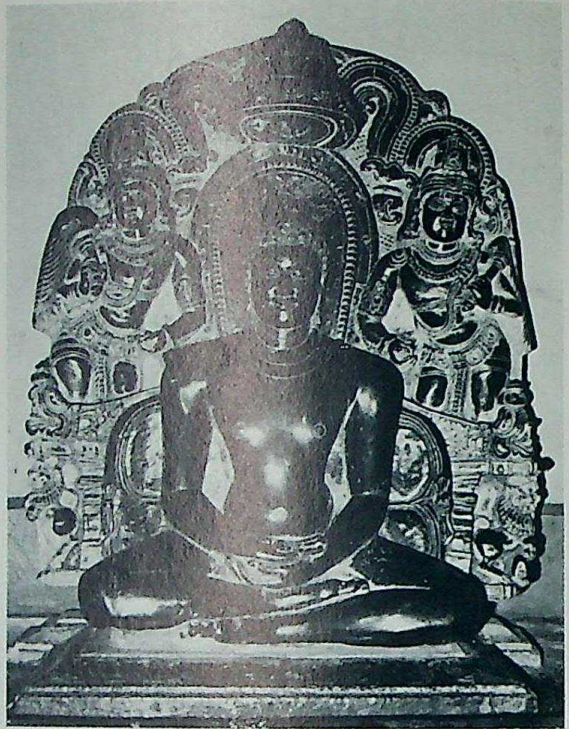






467. Tīrthāṅkara with flywhisk-bearers in attendance, Western Chālukya, 12th century A.D., Guḍigerī, Dhārwar district.

468. Lion decoration of balustrade leading to the temple called *Dodda basadi*, Western Chālukya, 11th-12th century A.D., Mulgund, Dhārwar district.



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469. Pārśvanātha, close-up, with other Tirthaṅkaras in the background, Chālukya, 12th century A.D., Roṇa, Dhārwar district.

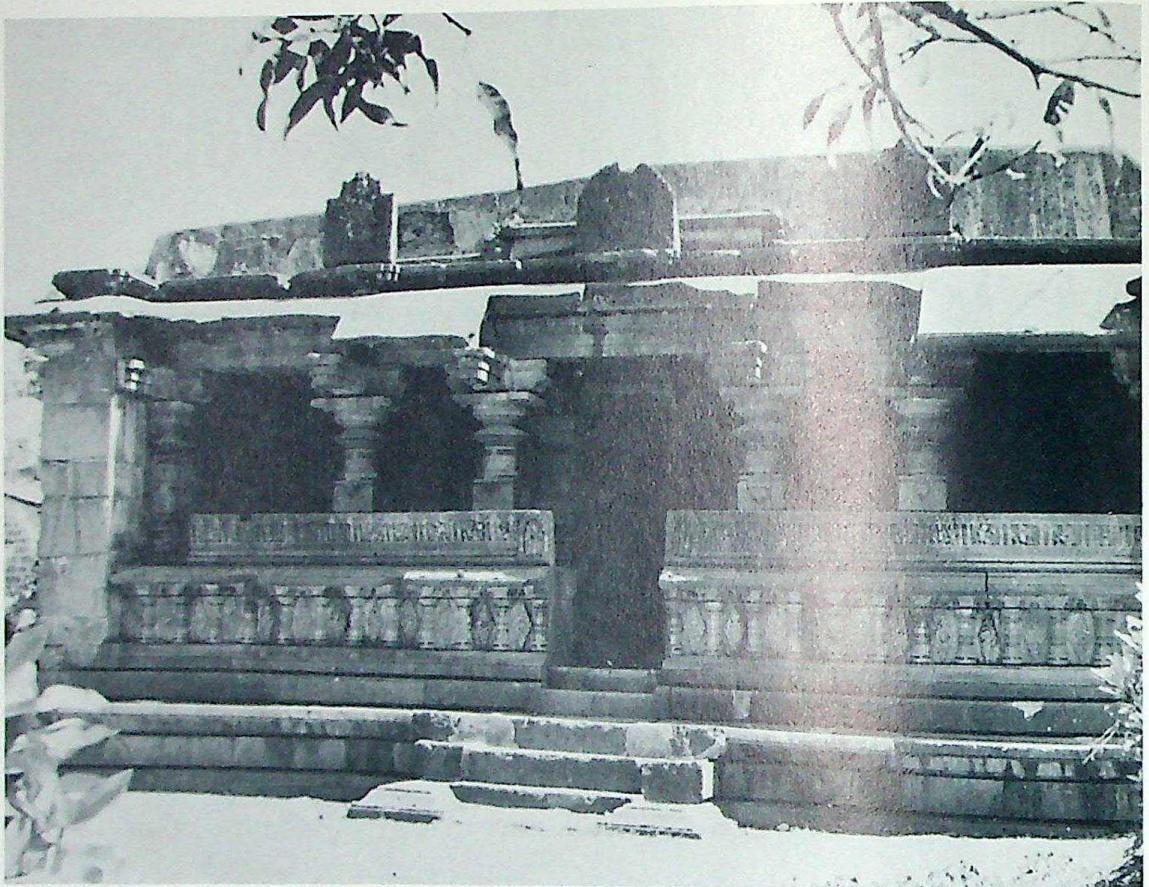
470. Ādinātha, Western Chālukya, 12th century A.D., Guḍigeri, Dhārwar district.



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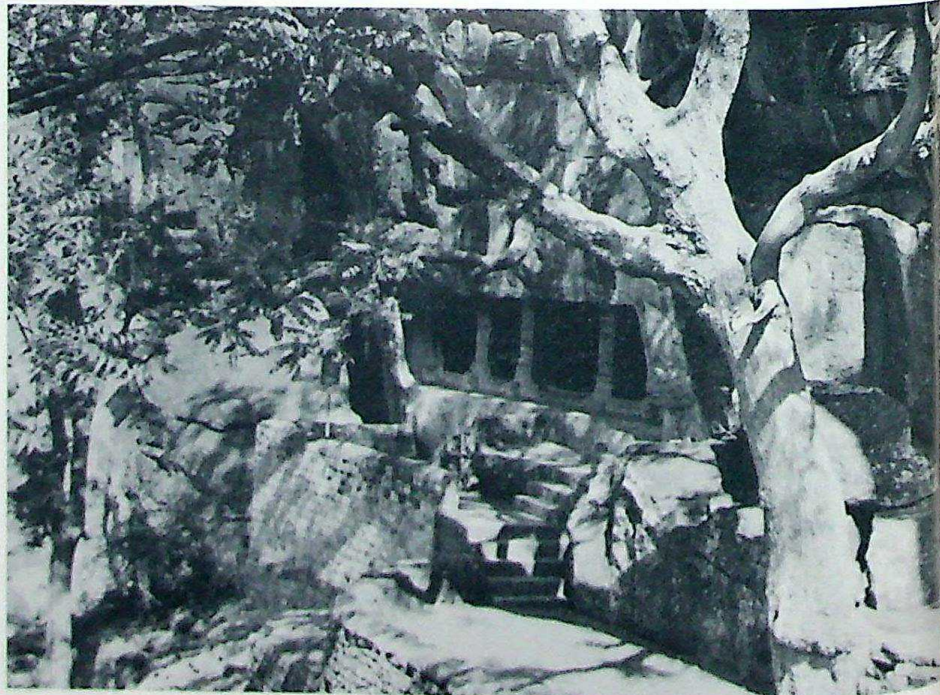
471. Facade of *mandapa* of a Jain temple near Kamala basadi, Belgaum.

472. General view of the cave, Bādāmī, Bijāpur district.

473. Śaṅkha-*Jinālaya*, left side view of the exterior, Western Chālukya, 11th century A.D., Mulguṇḍ, Dhārwar district.

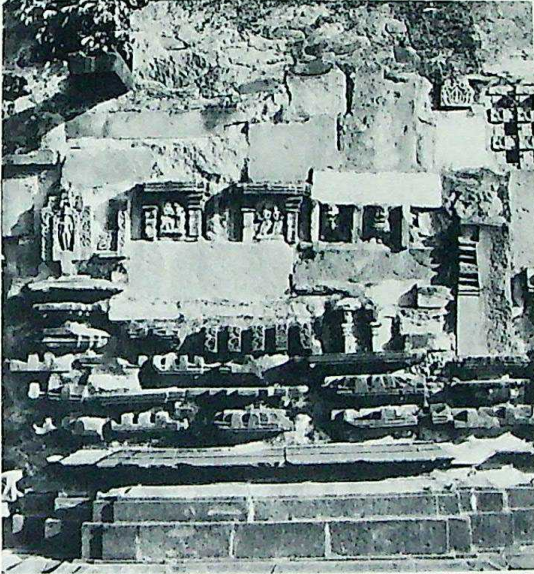
474. Śaṅkha-*Jinālaya*, another left side view of the exterior, Western Chālukya, 11th century A.D., Mulguṇḍ, Dhārwar district.

475. View of Jain temple, Tirumalai, North Arcot district.

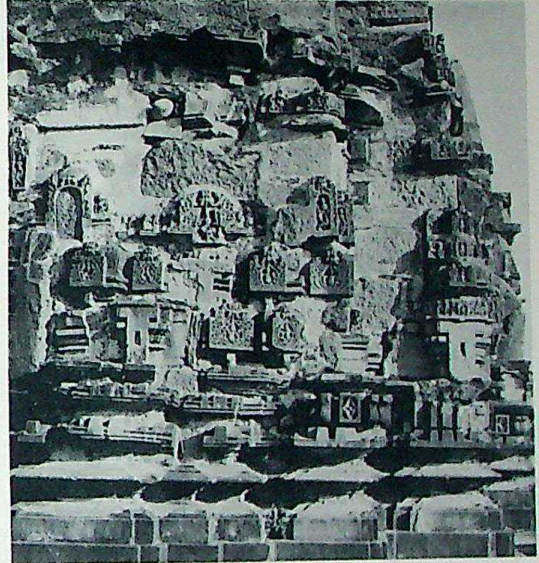


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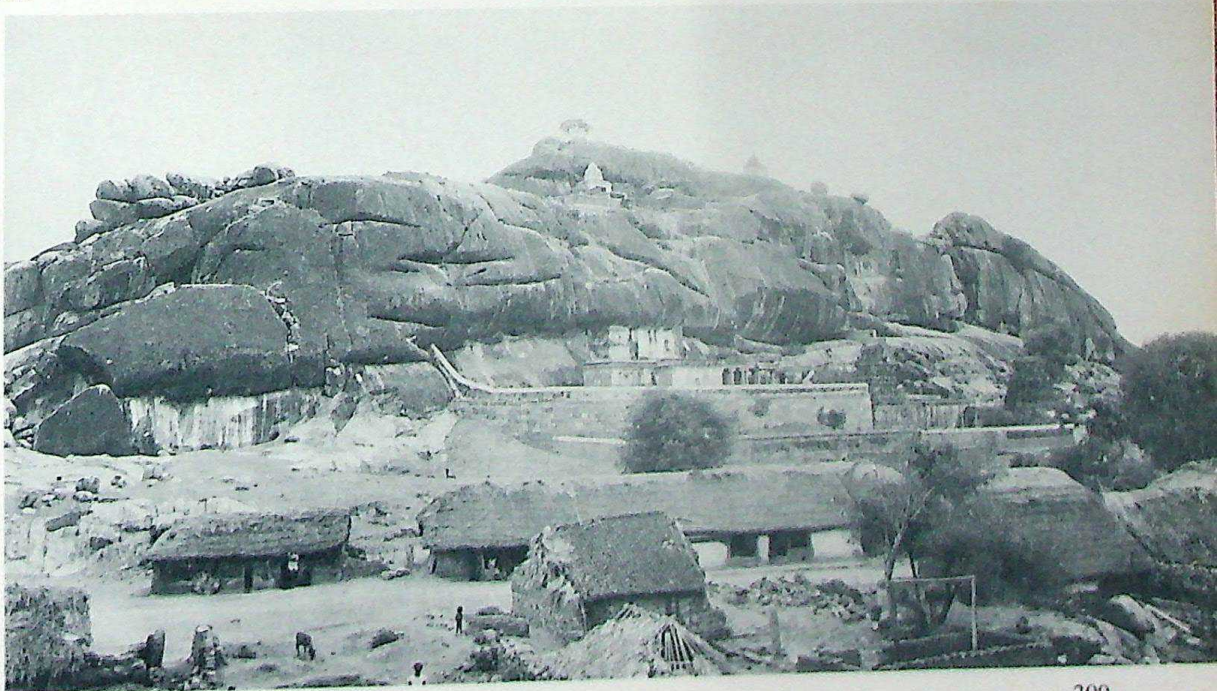




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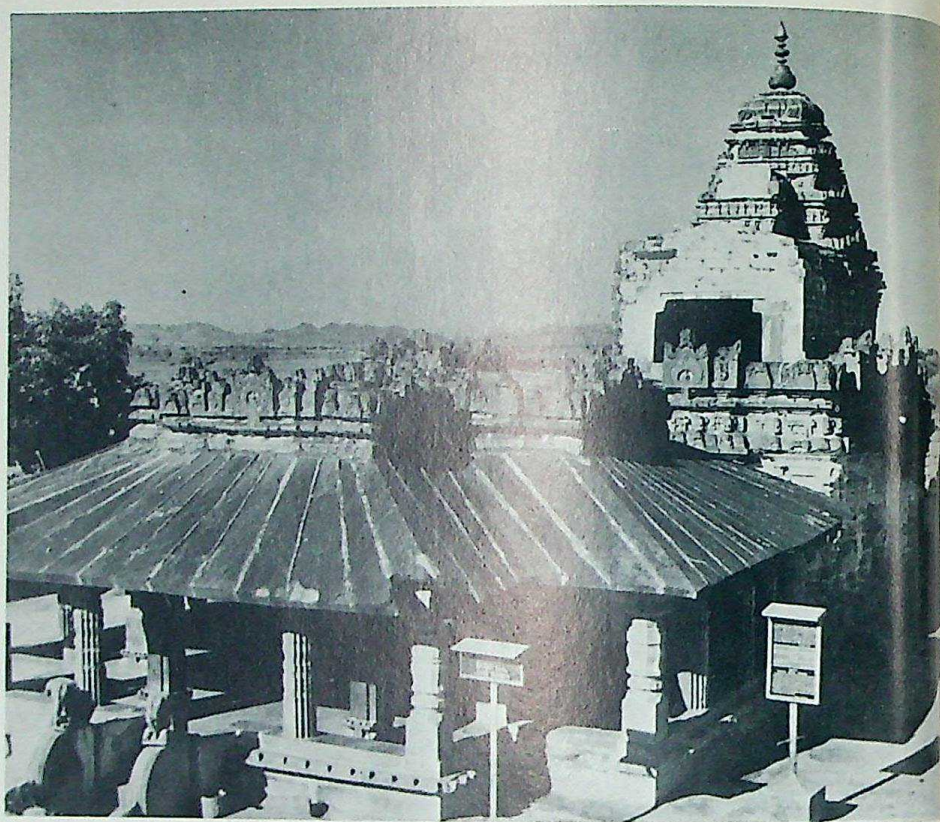
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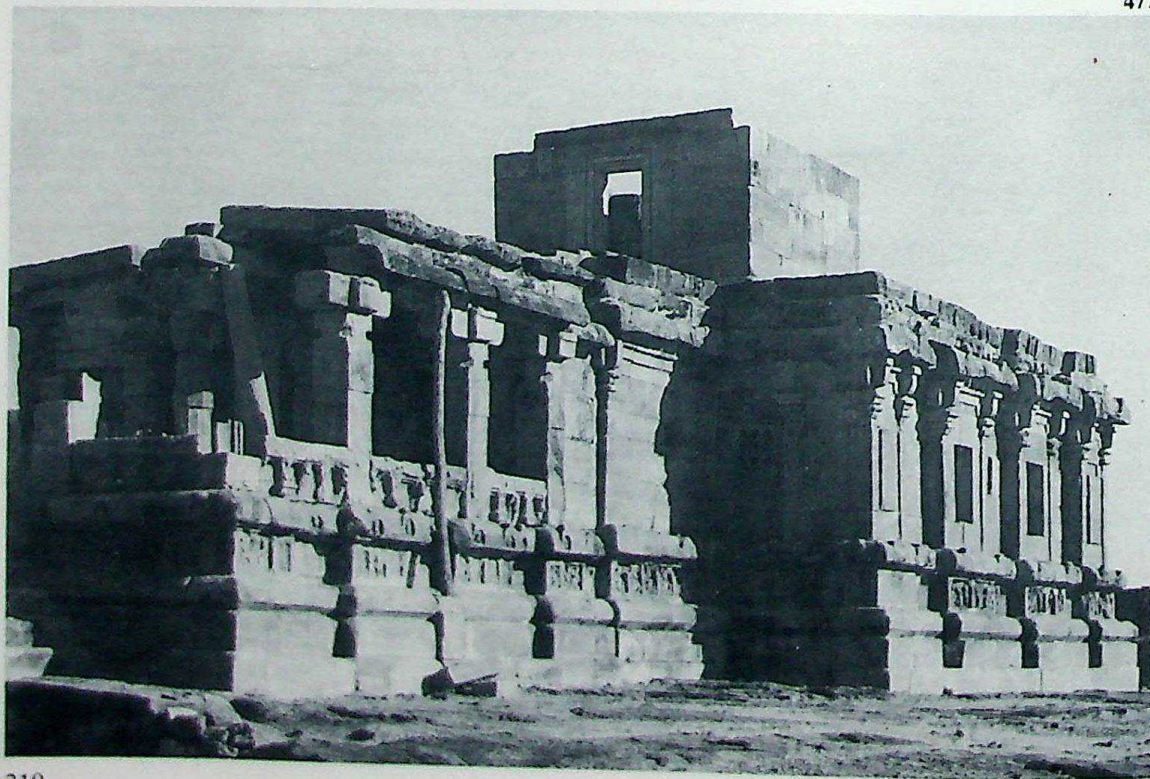
476. Brahma-Jinālaya, a lateral view, Western Chālukya, 11th century A.D., Lakkunḍī, Dhārwar district.

477. View of Meguti temple, Western Chālukya, 7th century A.D., Aihole, Bijāpur district.



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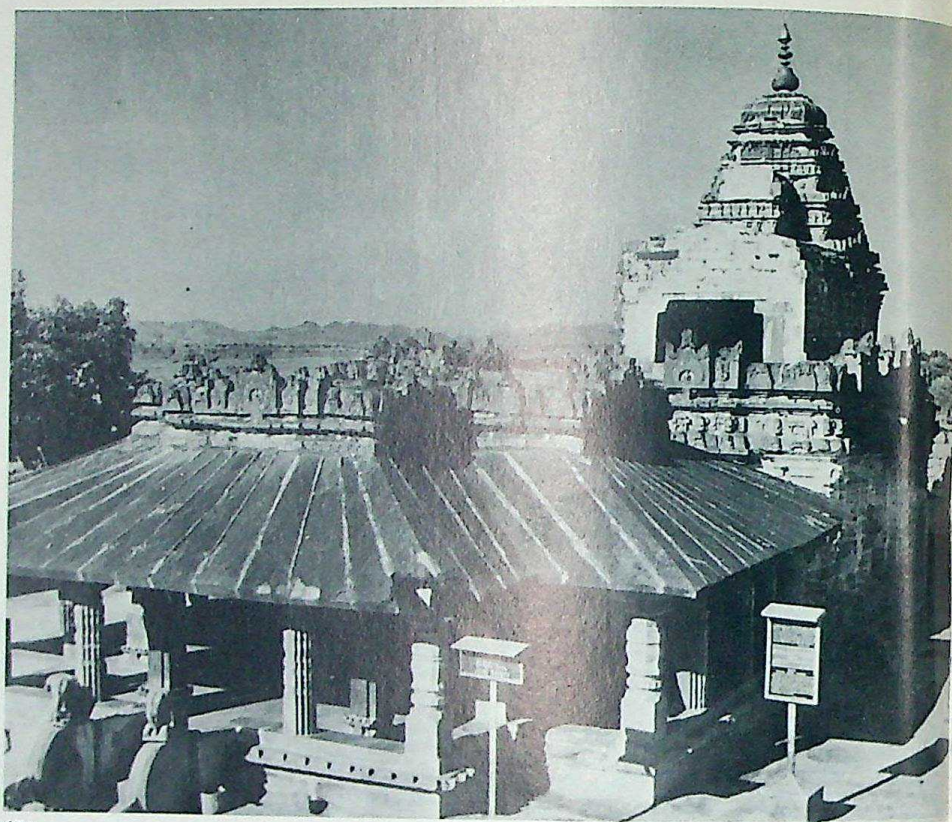
478. Nāgarāja holding  
garland, Western  
Chālukya, 11th-12th  
century A.D., Lakkunḍi,  
Dhārwar district.





476. *Brahma-Jinālaya*, a lateral view, Western Chālukya, 11th century A.D., Lakkunḍi, Dhārwar district.

477. View of Meguṭi temple, Western Chālukya, 7th century A.D., Aihole, Bījāpur district.



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478. Nāgarāja holding  
garland, Western  
Chālukya, 11th-12th  
century A.D., Lakkunḍī,  
Dhārwar district.





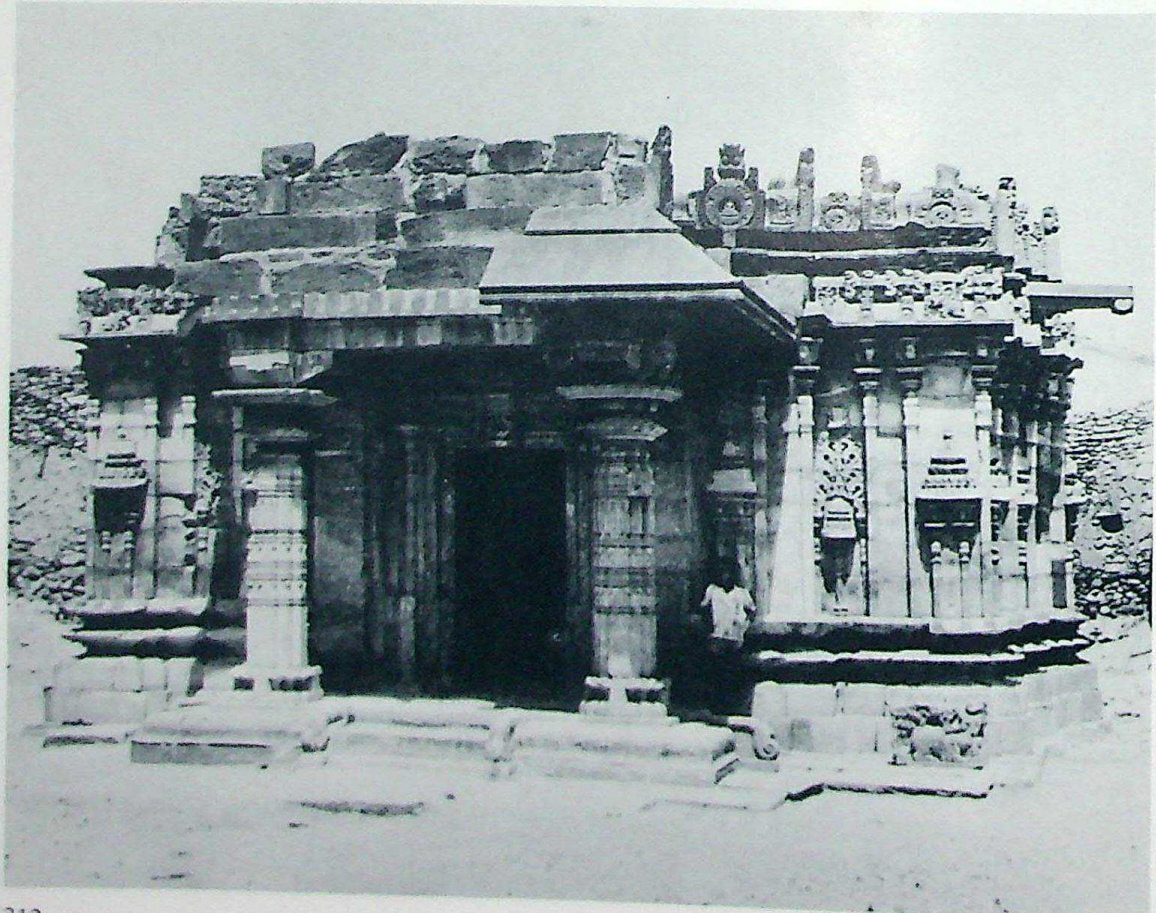
479. *Brahma-Jinālaya*,  
Western Chālukya, 11th  
century A.D., Lakkunḍi,  
Dhārwar district.

480. *Brahma-Jinālaya*,  
front view, Western  
Chālukya, 11th century  
A.D., Lakkunḍi, Dhārwar  
district.



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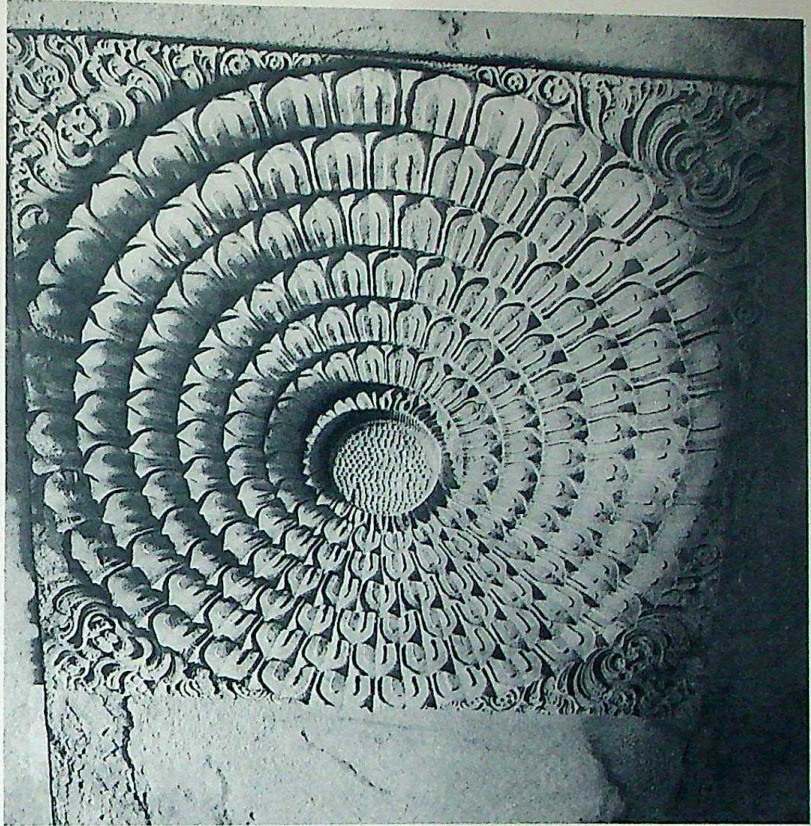
479



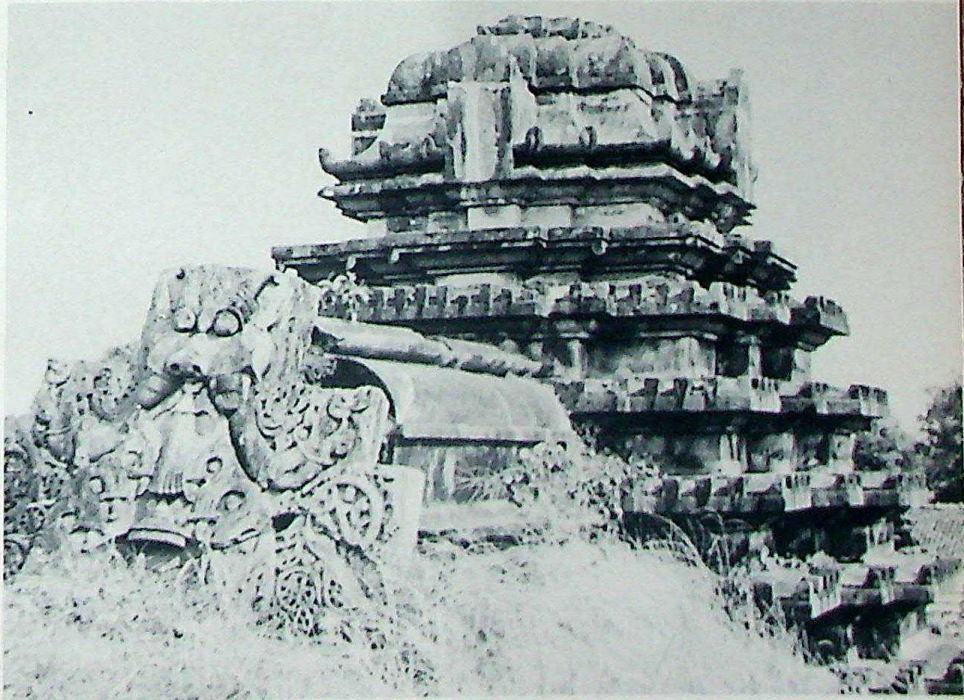


481. Lotus-decoration of ceiling in *mandapa*, Western Chālukya, 11th century A.D., Lakkunḍi, Dhārwar district.

482. Elavatti-*Jinālaya*, the dome showing the dilapidation, Western Chālukya, 11th century A.D., Elavatti, Dhārwar district



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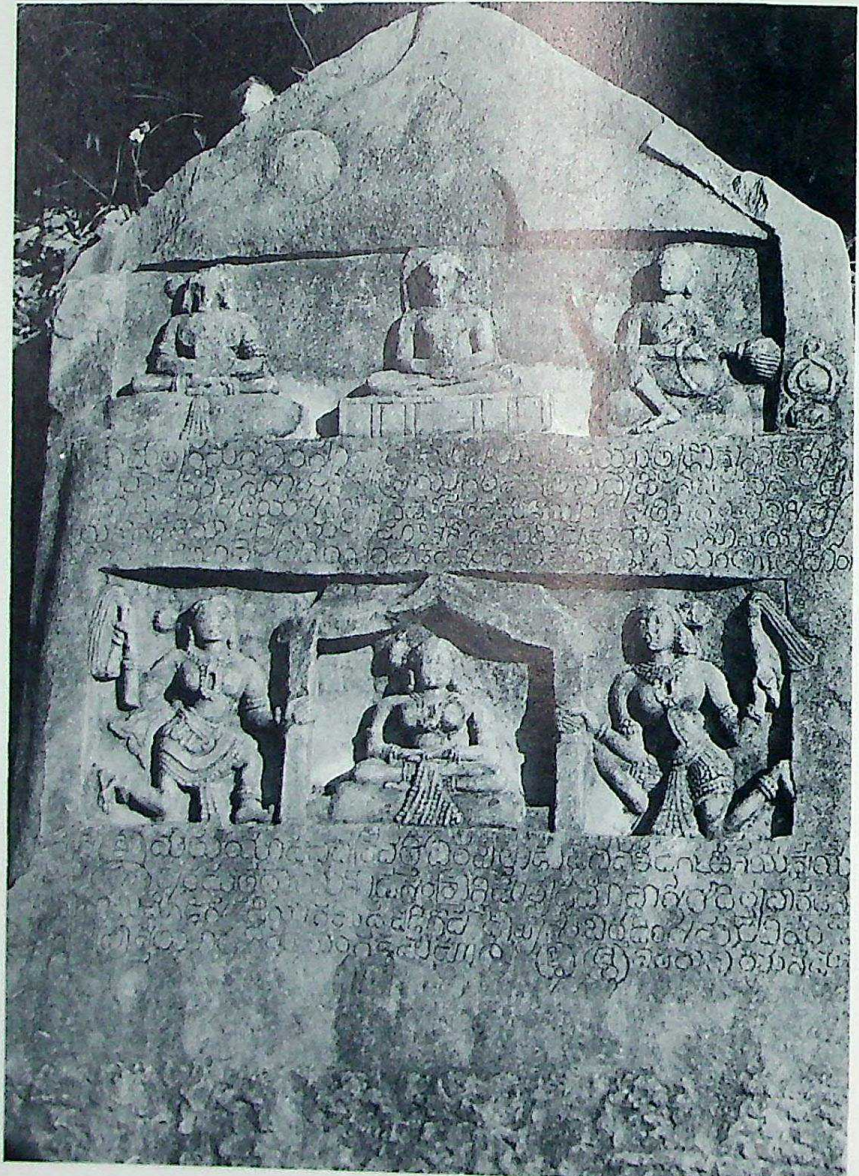


483. Memorial stone showing devotee carried in celestial car, attended by nymphs, Western Chālukya, 11th-12th century A.D., Belagāvi Museum.

484. Seated Tīrthaṅkara with Yaksha and Yakshi on either side, the rest of the Tīrthaṅkaras arranged as a *chaturvīṃśatikā* as a background, Western Chālukya, 12th century A.D., Yādṡād, Belgaum district.

485. A Jain *basadi*, with the huge free standing pillar, Hampī, Bellary district.

486. One of the temples, Chālukya, 11th century A.D., Hemakūtam, Hampī, Bellary district.



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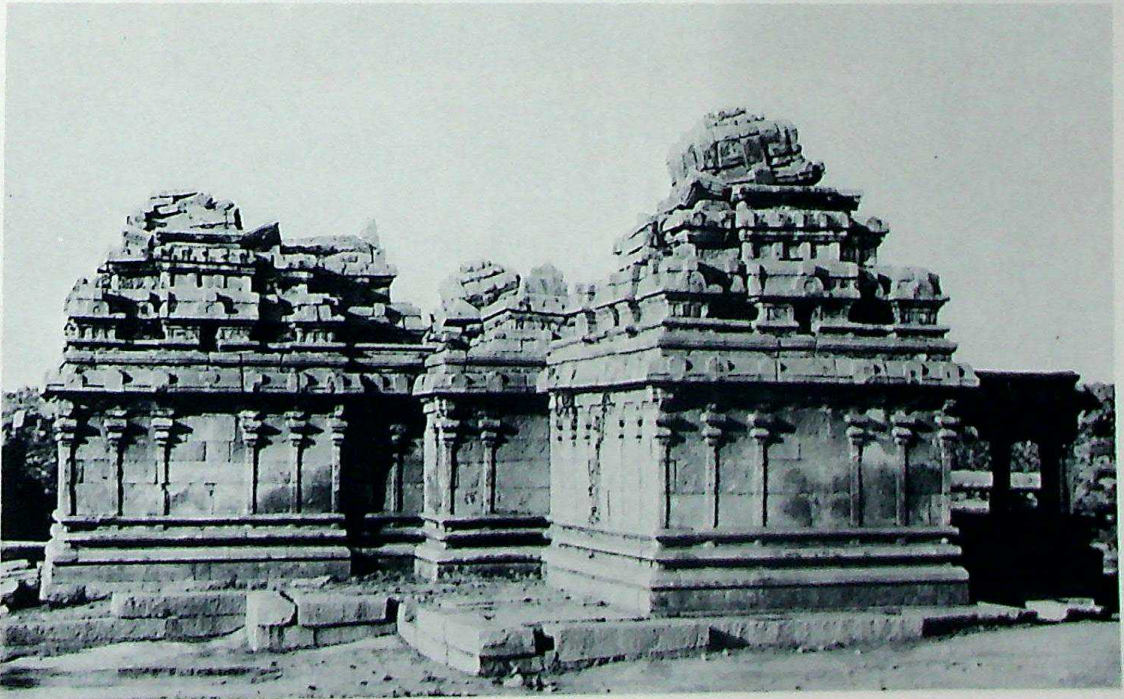


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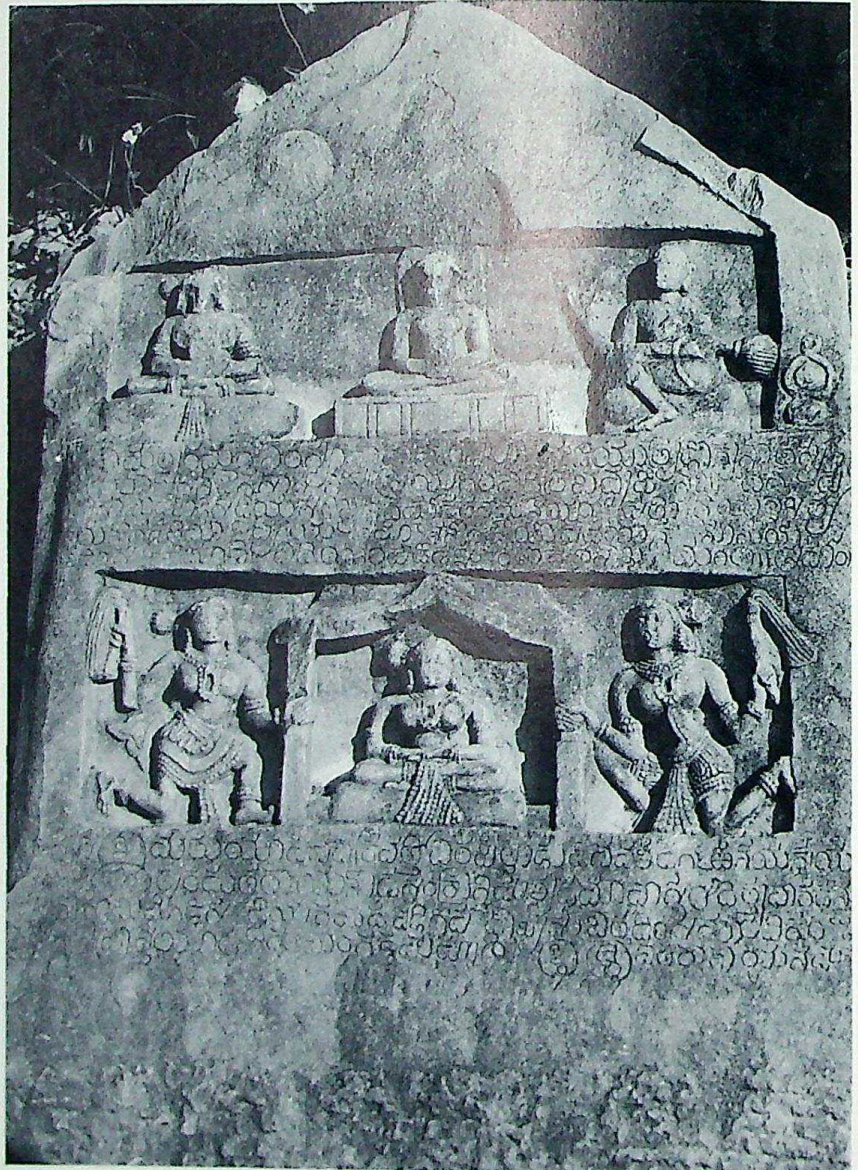


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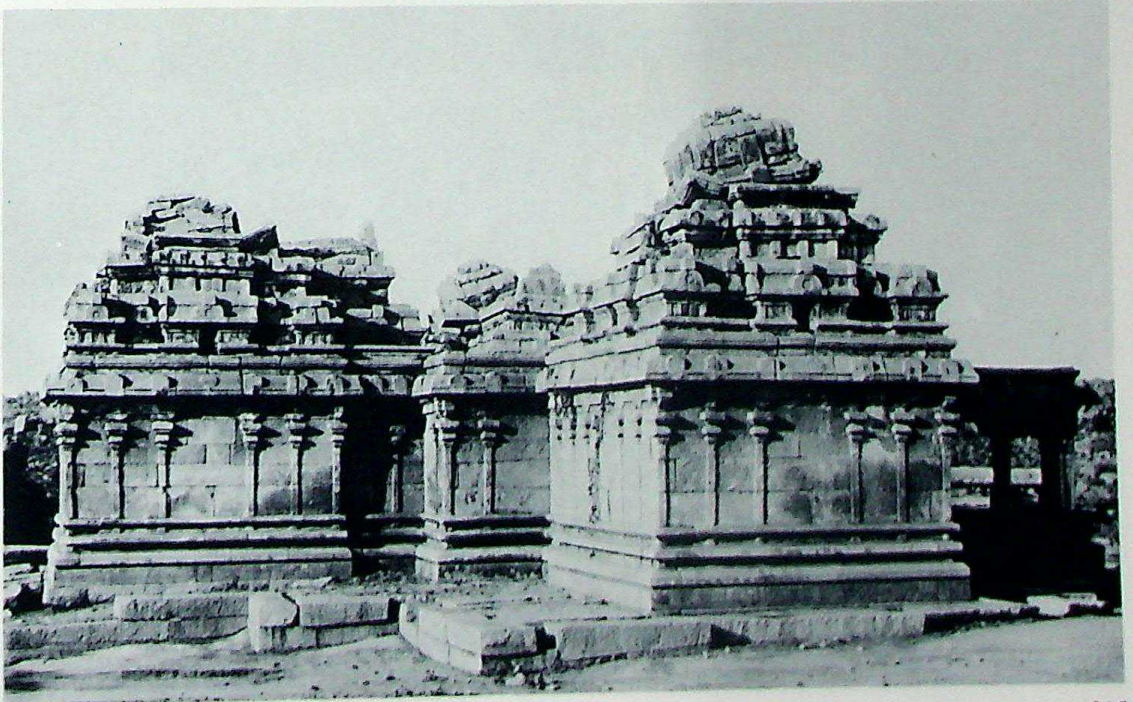


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487. Chandraprabha, Western Chālukya, 11th-12th century A.D., Kuṇḍanabeṭṭā, Shimoga district.

488. The ruined Jaina *basadi*, Chālukya, 11th century A.D., Bilgi, Shimoga district.

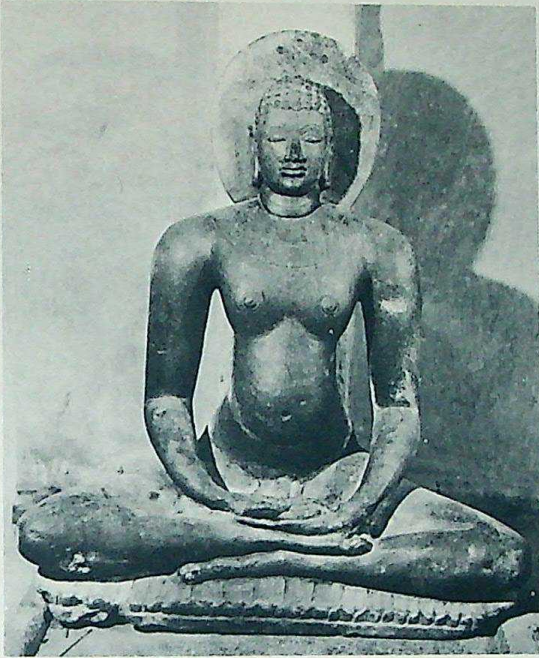
489. Seated Tirthaṅkara, Western Chālukya, 12th century A.D., Humcha, Shimoga district.

490. Seated Tirthaṅkara attended by *chauri*-bearers, Western Chālukya, 12th century A.D., Humcha, Shimoga district.

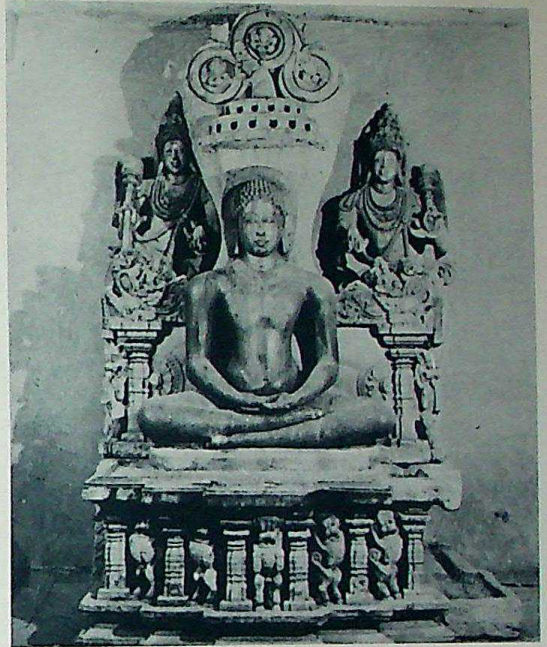
491. The Hoysala *basadi*, front view, Ānekala, Shimoga district.



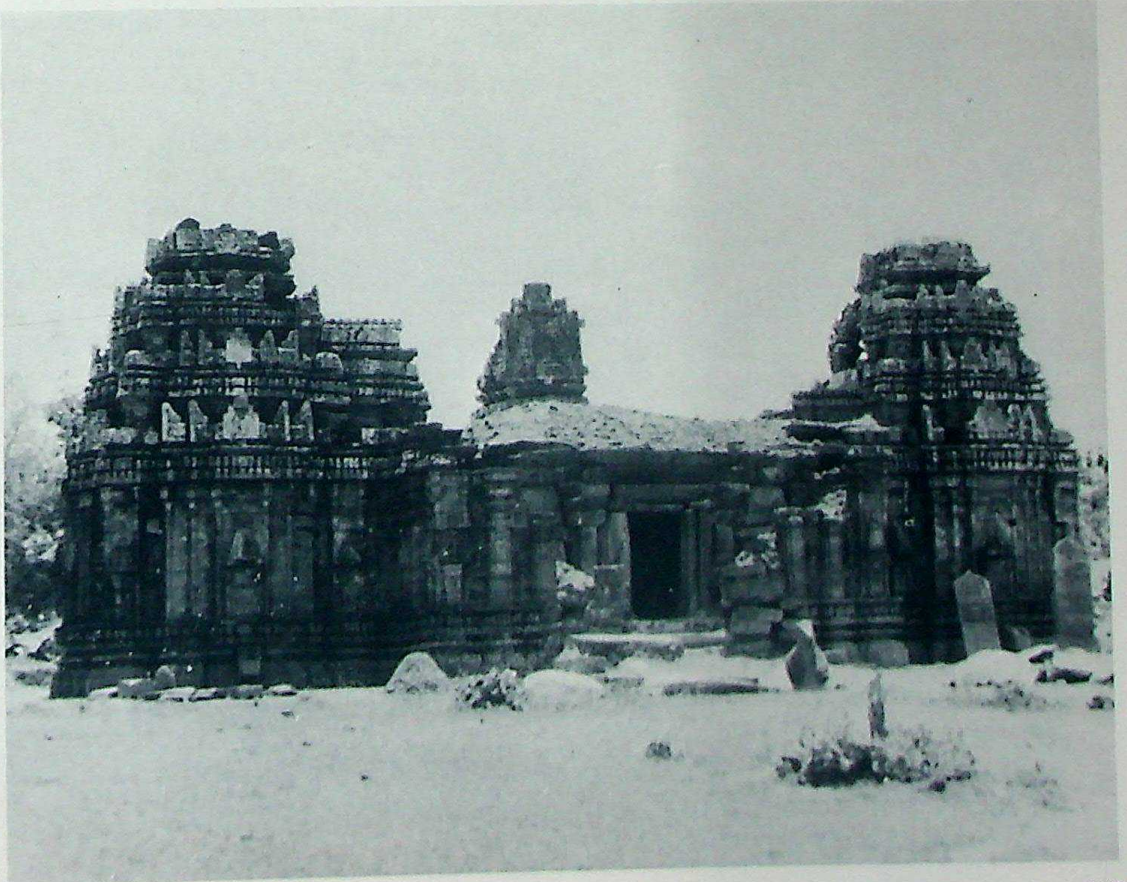




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492. *Nāga* and *nāgī*,  
Western Chālukya,  
11th-12th century A.D.,  
Basavakalyān.





493. Close up of  
Pārsvanātha, Western  
Chālukya, 11th century  
A.D., Bagalkot, Bijāpur  
district.

494. Tirthankara seated  
with *chauri*-bearers,  
Western Chālukya,  
11th-12th century A.D.,  
Guḍūr, Bijāpur district.

495. Standing  
Pārsvanātha, Western  
Chālukya, 11th-12th  
century A.D., Muddebiḥāl,  
Bijāpur district.



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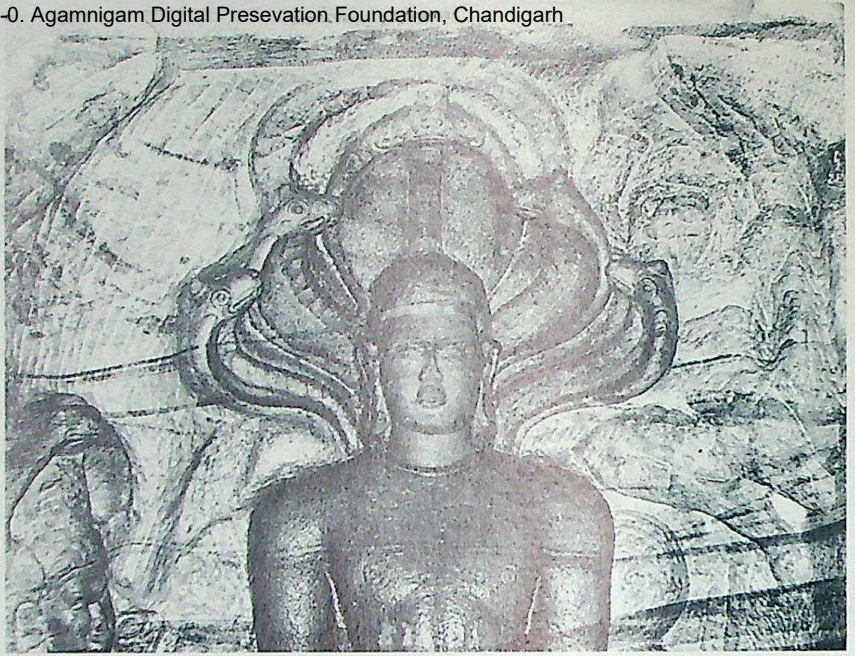
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496. Close-up of bust of Pārśvanātha, Western Chālukya, 7th century A.D., Bādāmī, Bijāpur district.

497. Close up of Bāhubali, Western Chālukya, 7th century A.D., Bādāmī, Bijāpur district.



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498. Close up of  
*chauri*-bearer, Western  
Chālukya, 7th century  
A.D., Aihole, Bījāpur  
district.

499. Meguṭi temple on the  
hill, Western Chālukya, 7th  
century A.D., Aihole  
Bījāpur district.

*The famous Aihole  
inscription of Puḷakeśin is  
from here.*



498



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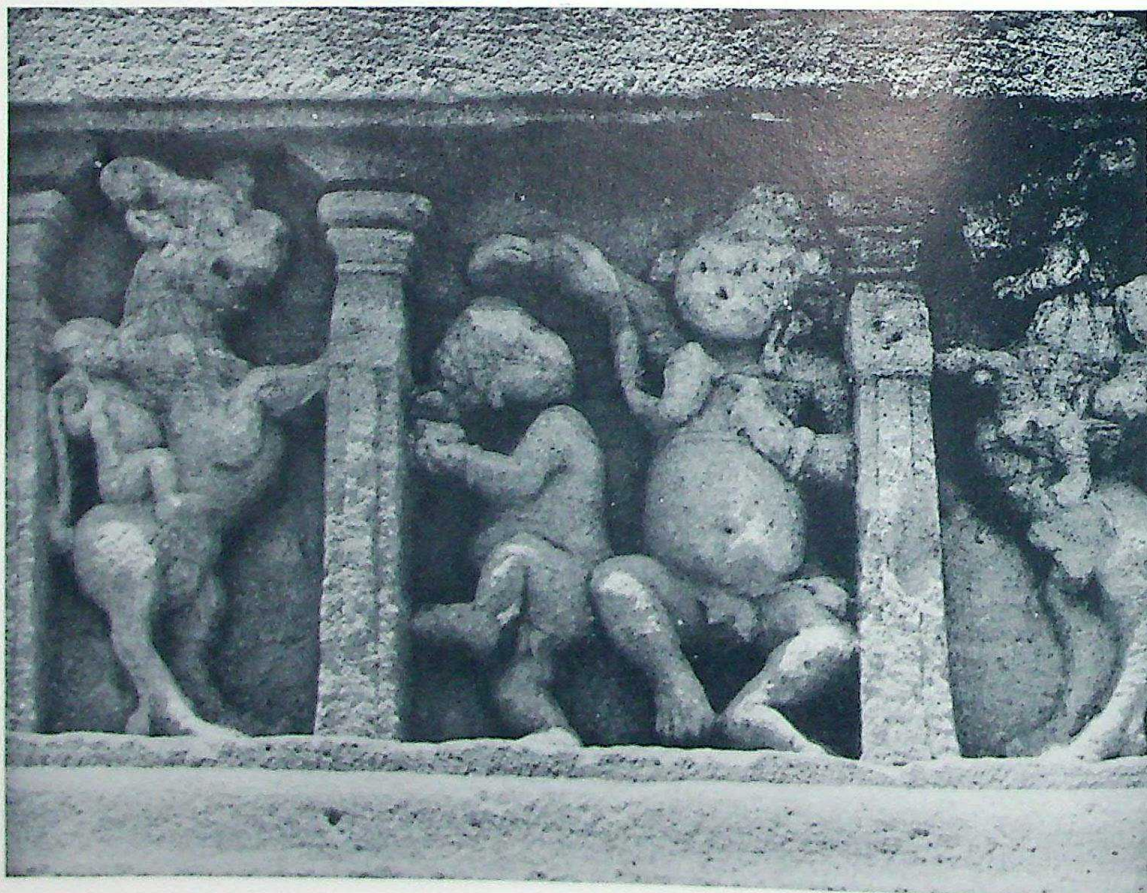


500. Kinnara-mithuna motif from ceiling, Western Chālukya, 7th century A.D., Aihole, Bijāpur district.

501. Close up of dwarfs decorating balustrade, Rāshtrakūṭa, 10th century A.D., Pattadakal, Bijāpur district.



500

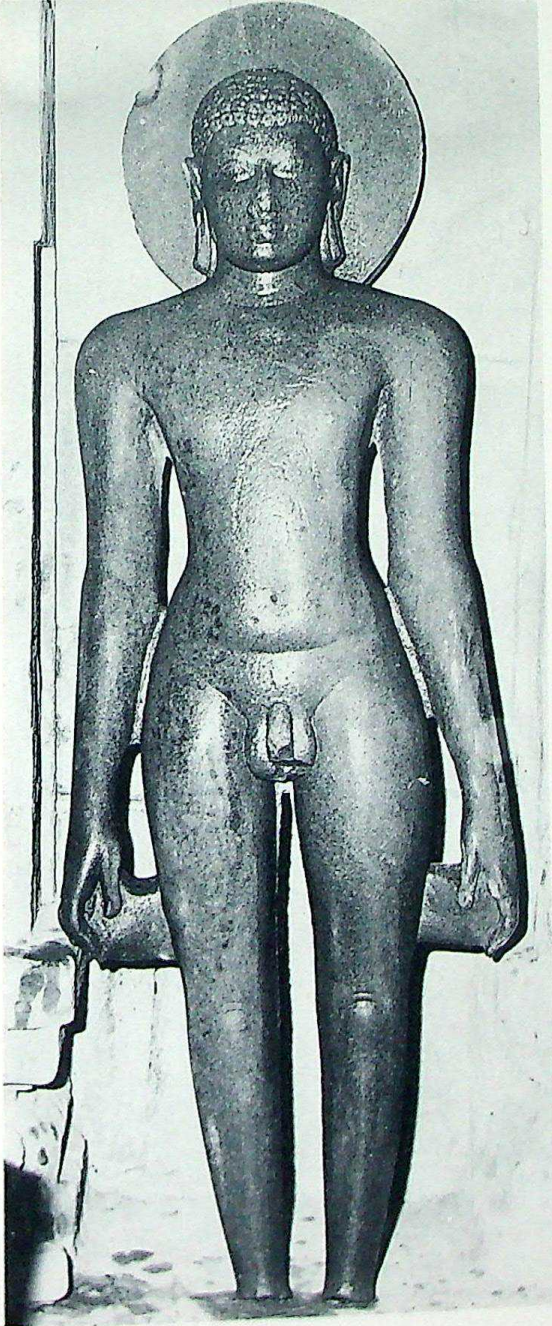


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503



502. Standing Tirthankara, Western Chālukya, 11th century A.D., Pattadakal, Bijāpur district.

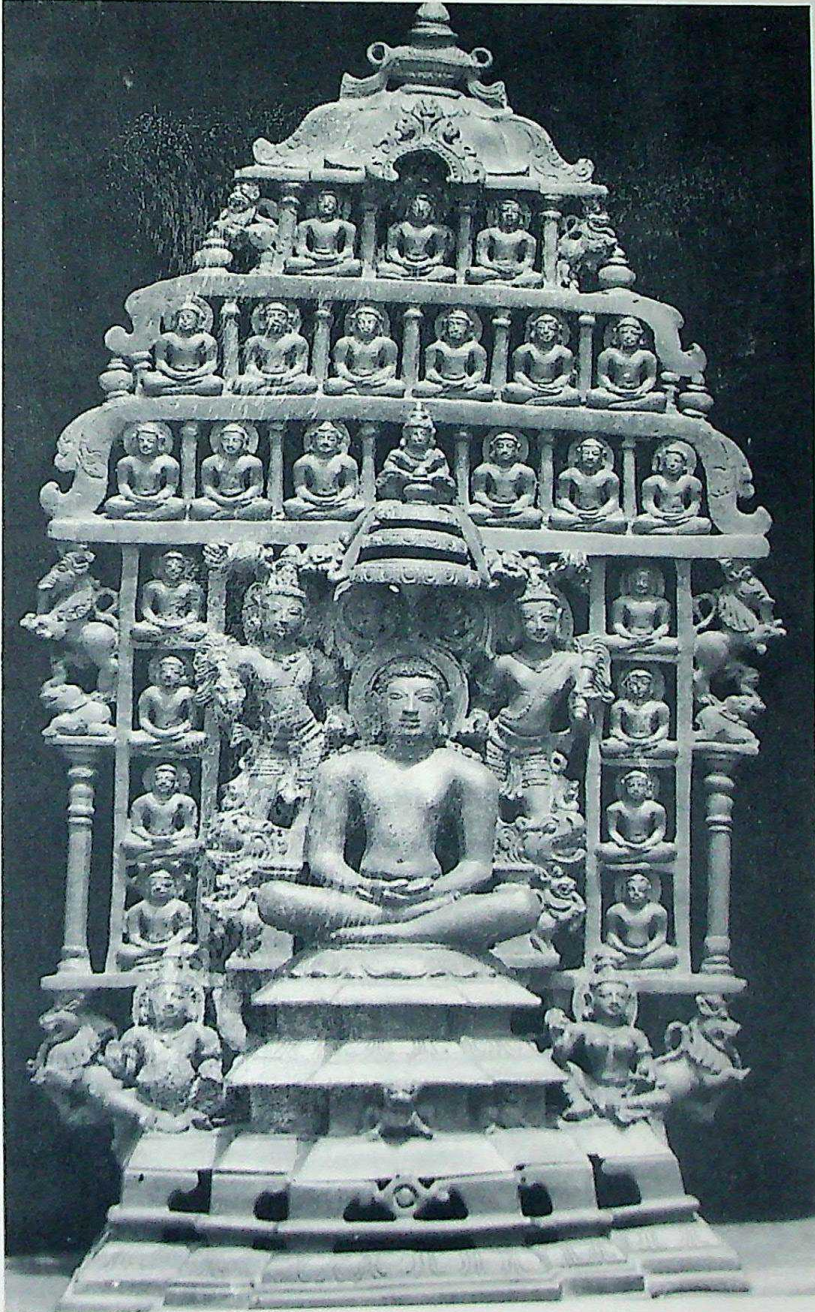
503. Makara-decoration of temple doorway, Rāshtrakūṭa, 10th century A.D., Pattadakal, Bijāpur district.







505



506

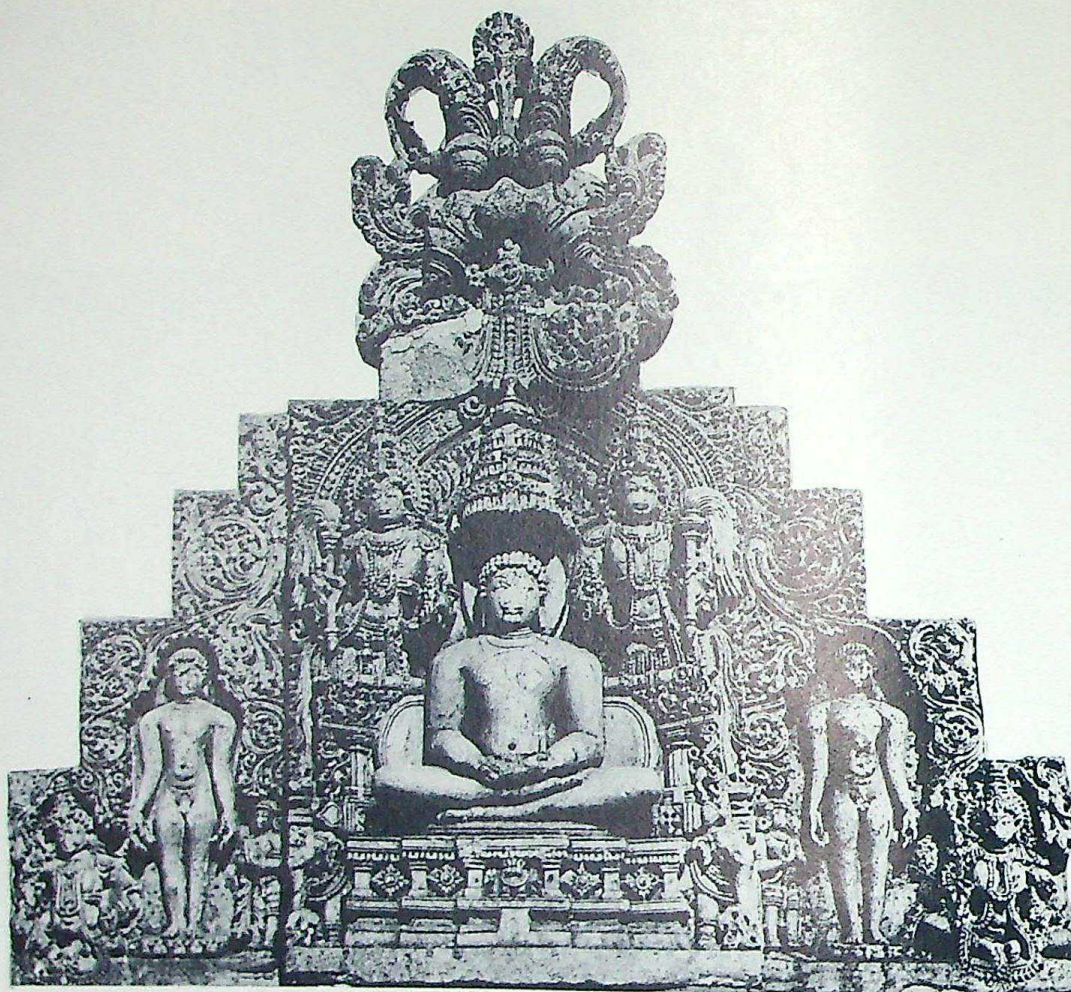


504. Ambikā with children, lion and attendants under mango tree, Western Chālukya, 12th century A.D., Śāligrāma, Mysore district.

505. Seated Tirthaṅkara, with Yaksha and Yakshī flanking his seat, *chaurī*-bearers behind his back-rest of seat and the other Tirthaṅkaras making up a *chaturvīṃśatikā*, in metal, Western Chālukya, 11th century A.D., Mysore.

506. Standing Tirthaṅkara in metal, Chola style, 11th century A.D., Sravanabelagola.



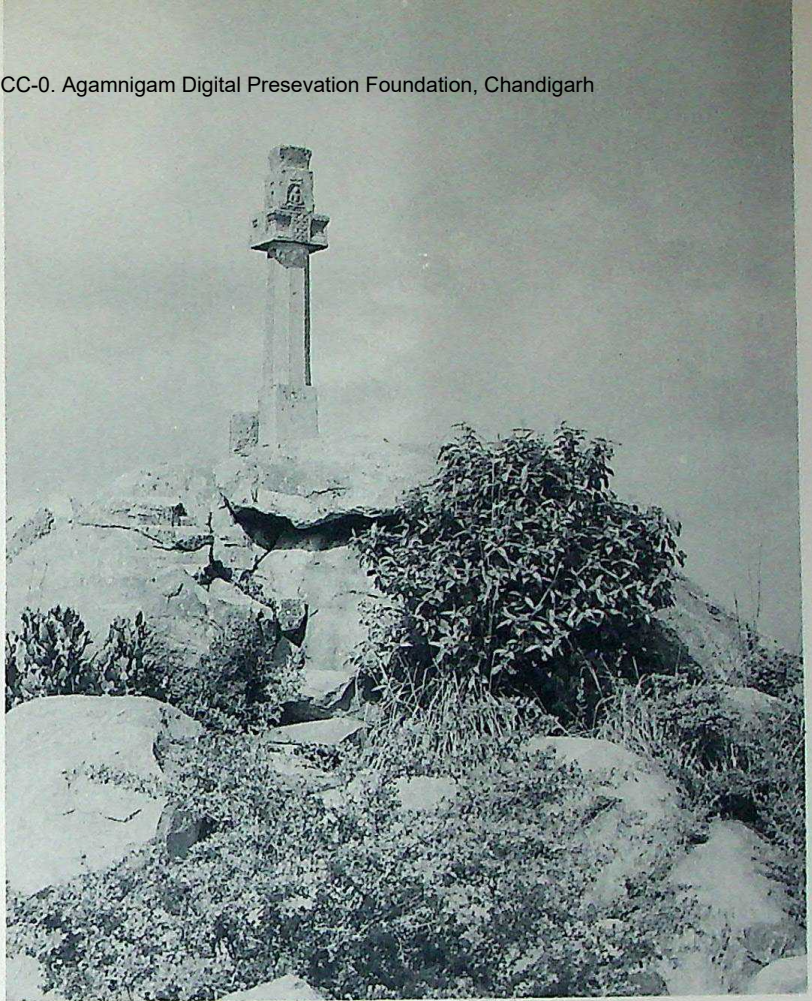


507. Details of penal,  
Akkana *basadi*, Hoysala,  
12th century A.D.,  
Śravaṇabelagoḷa.



508. A ruined Jaina *basadi*, Echiganahalli, Mysore district.

509. View of memorials for Jaina monks, Moodbidri, South Kanara district.

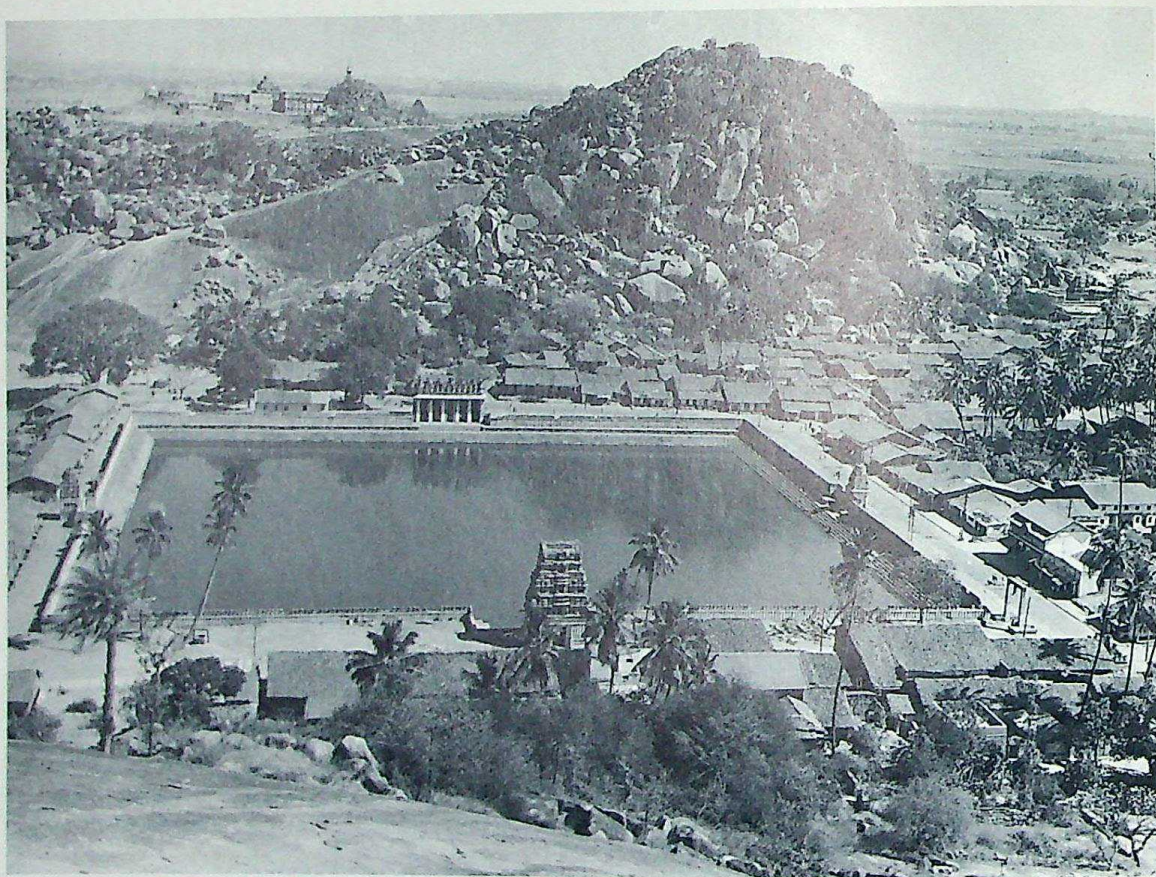


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510. Kalyāṇī tank, scene from Indragiri, Śravaṇabelagoḷa, Hassan district.





511. Vindhyagiri showing the Gommatesvara colossus, at the top, Sravanabelagola, Hassan district.



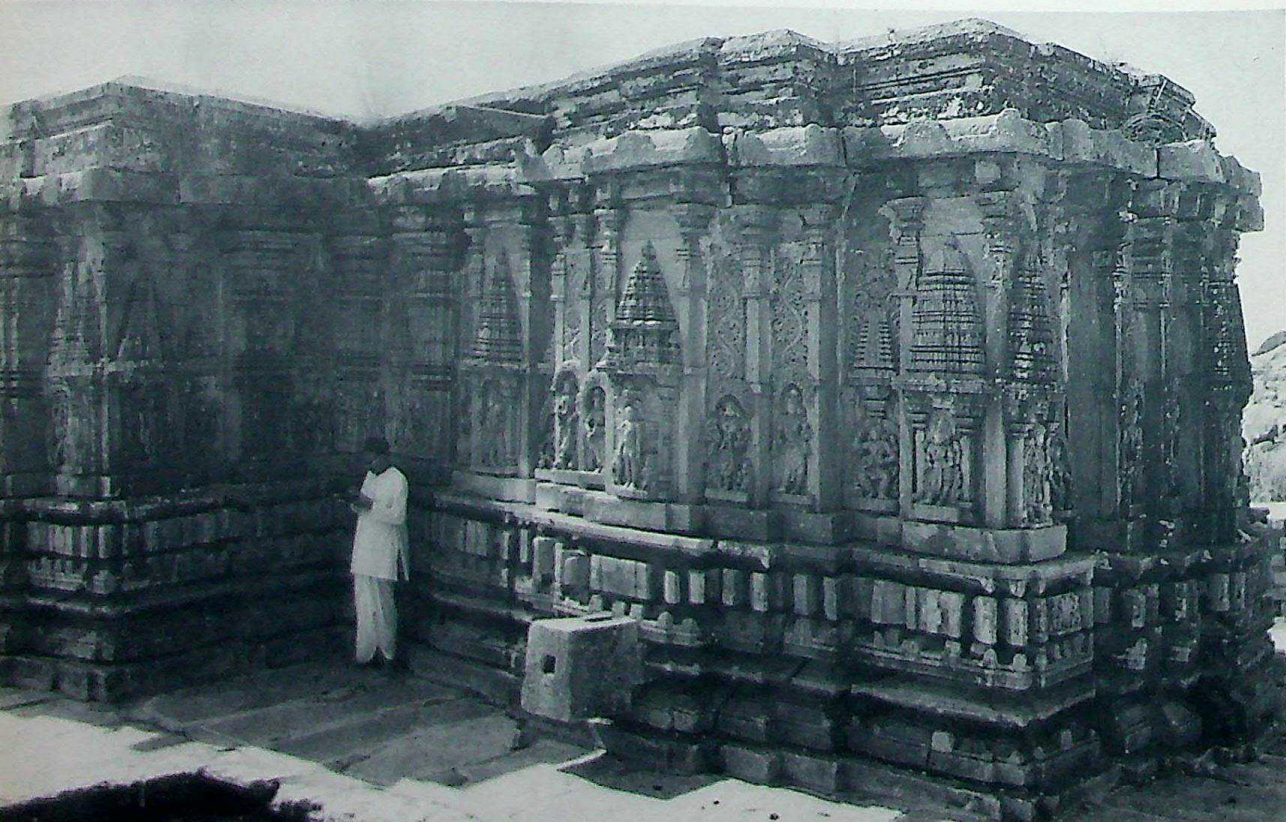
512. A *mānastambha* at  
Chandragiri, Vijayanagara,  
14th century A.D.,  
Śravaṇabelagoḷa, Hassan  
district.

513. Jinanāthapuram  
*basadi*, a lateral view,  
Hoysala, 12th century  
A.D., Śravaṇabelagoḷa,  
Hassan district.



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512

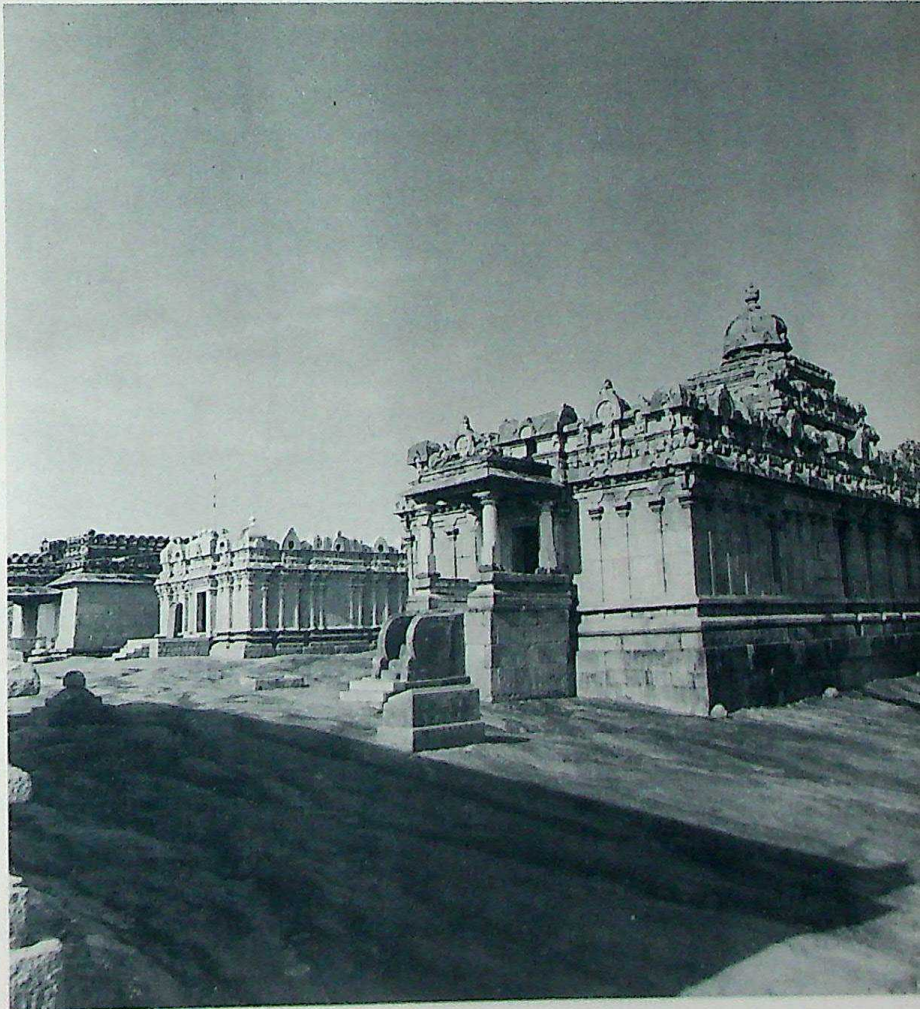




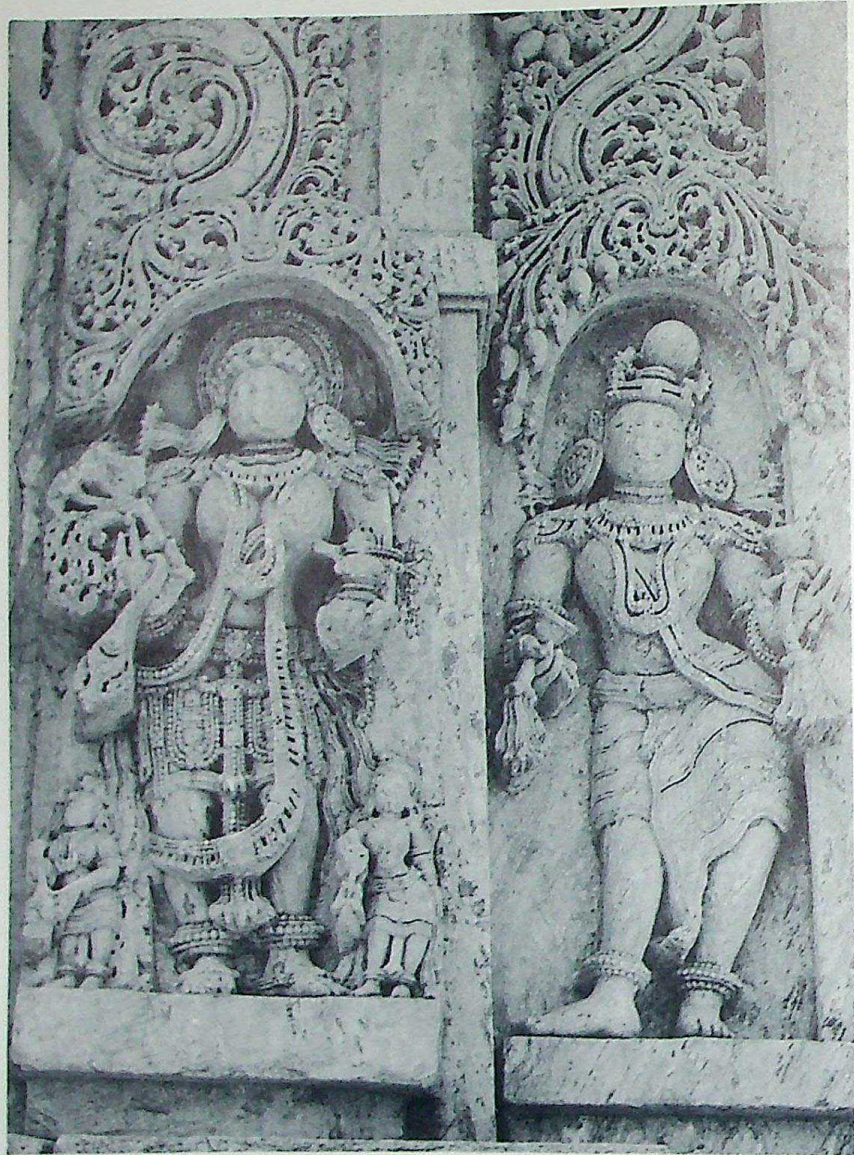


514. *Basadis* at Chandragiri in front of Chāmunḍarāya *basadi*, Western Chālukya, 11th century A.D., Śravaṇabelagoḷa, Hassan district.

515. Chāmunḍarāya *basadi*, view from a corner, Western Chālukya-Gaṅga, 10th century A.D., Śravaṇabelagoḷa, Hassan district.



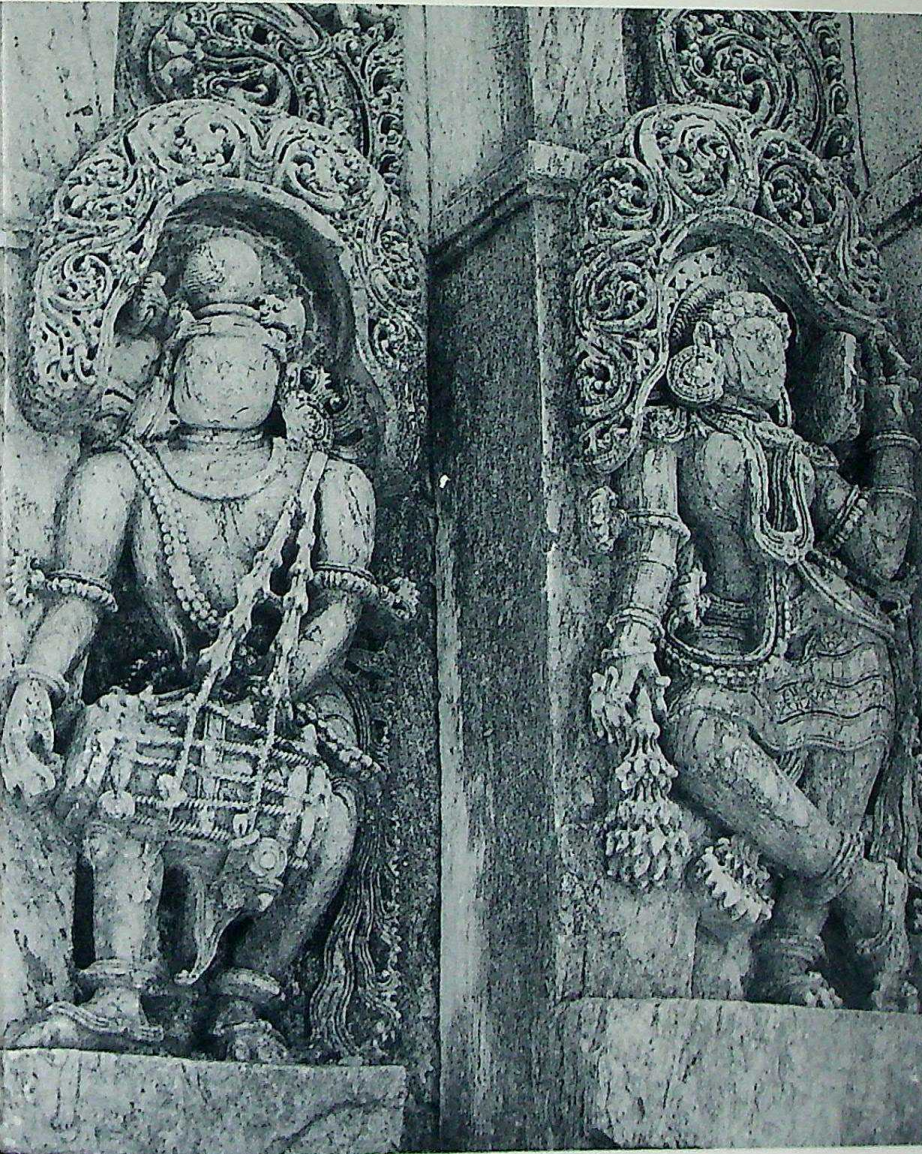




516. Decorative nymphs, musicians and dancers on the wall of Jinanāthapuram temple, Hoysala, 12th-13th century A.D., Śravaṇabelagoḷa.

*These can be compared with similar ones at Belūr and Halebidu.*





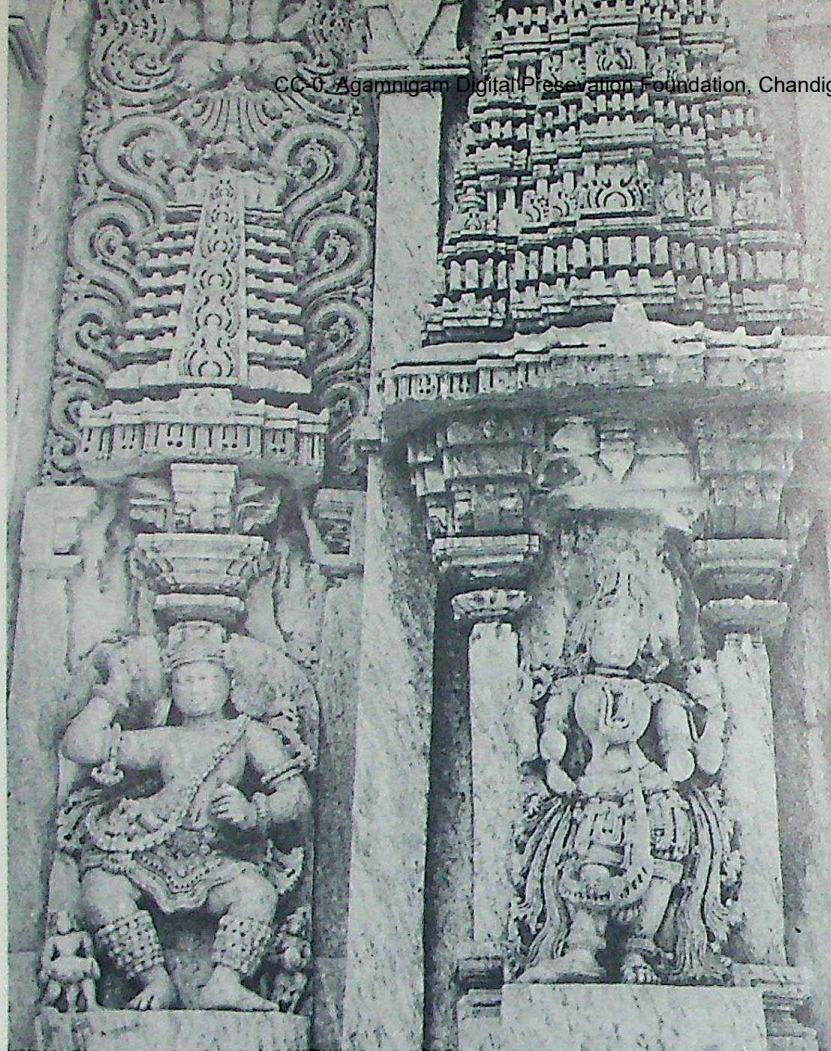
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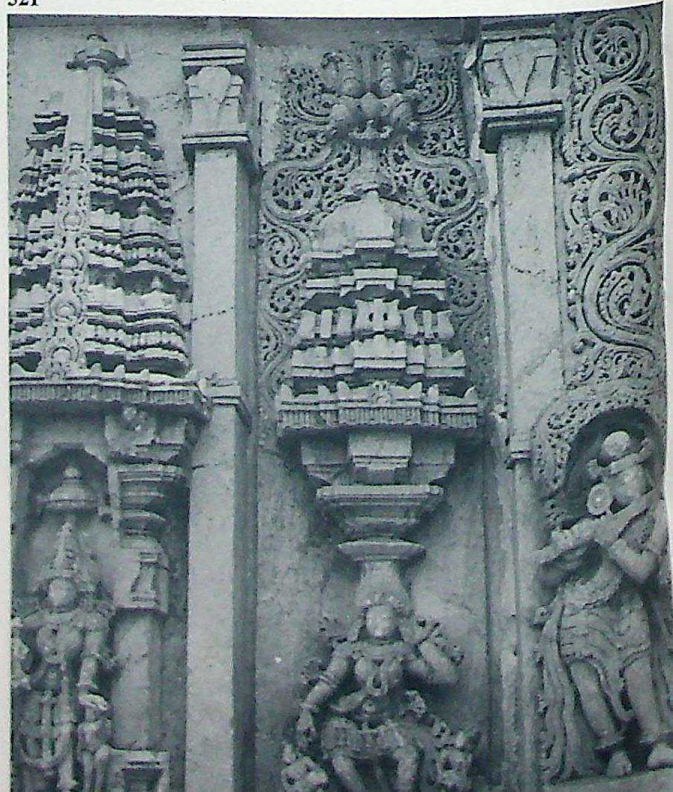
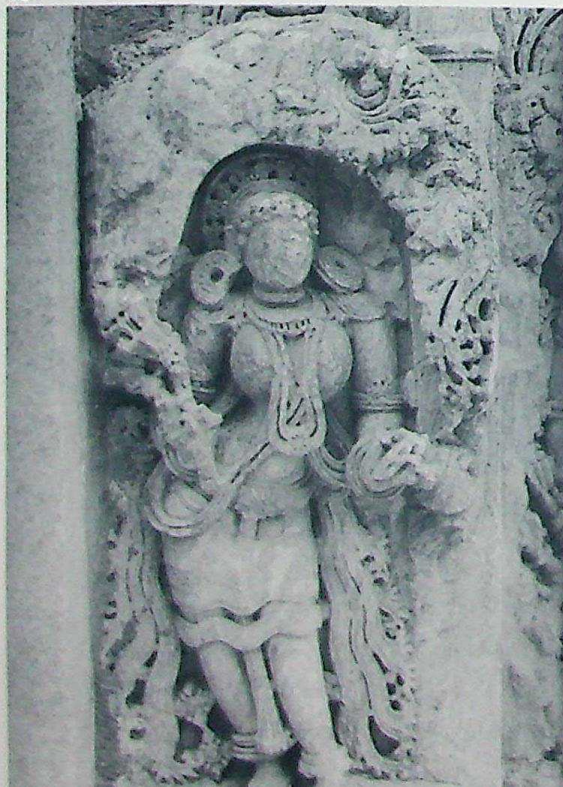
520. Detail of carving on wall, Hoysala, 12th-13th century A.D., Śravanabelagoḷa.

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520

521

519



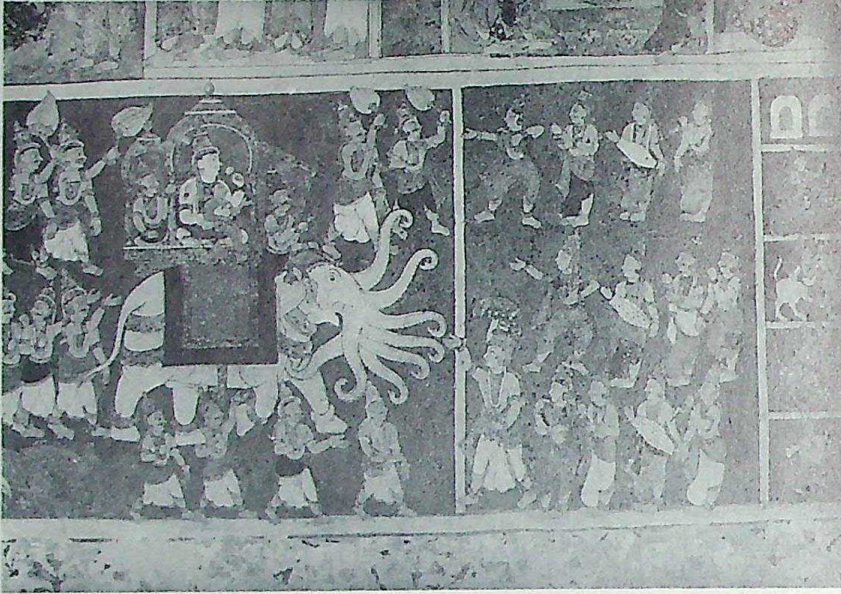


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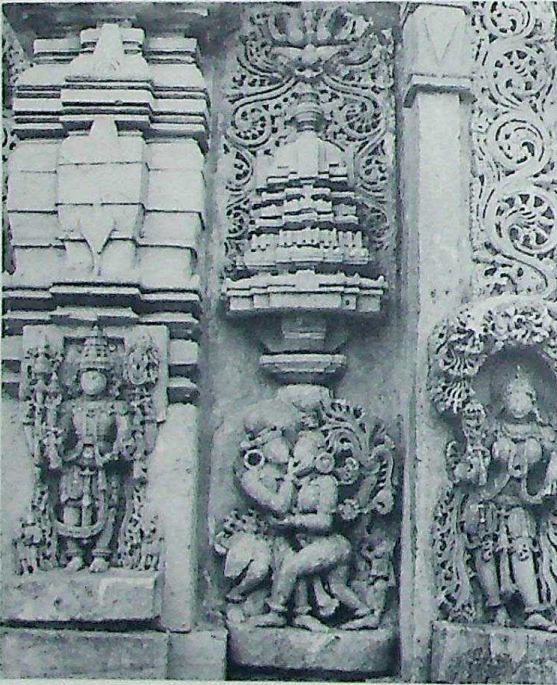
*These can be compared with similar ones at Belūr and Halebidu.*



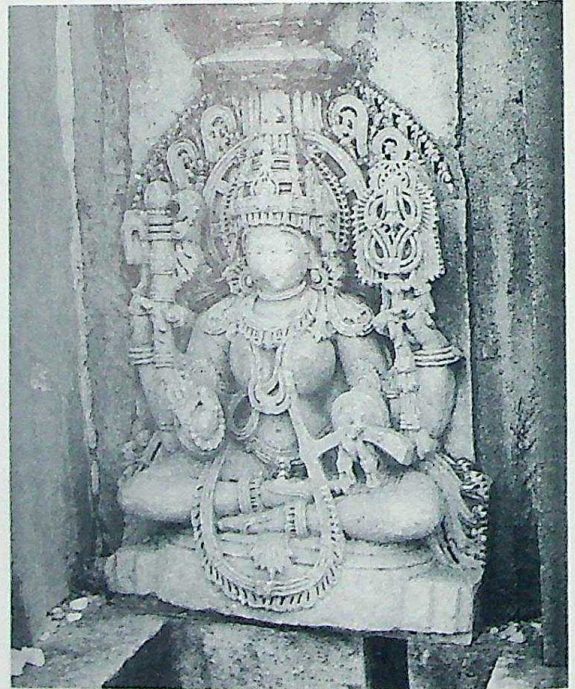




523. Painting from  
Śravaṇabeḷagoḷa showing  
Indra and Śachi on  
*Airāvata*, Nāyaka, 17th  
century A.D.,  
Śravaṇabeḷagoḷa.



524. Detail of carving on  
wall, Hoysaḷa, 12th-13th  
century A.D.,  
Śravaṇabeḷagoḷa, Hassan  
district.

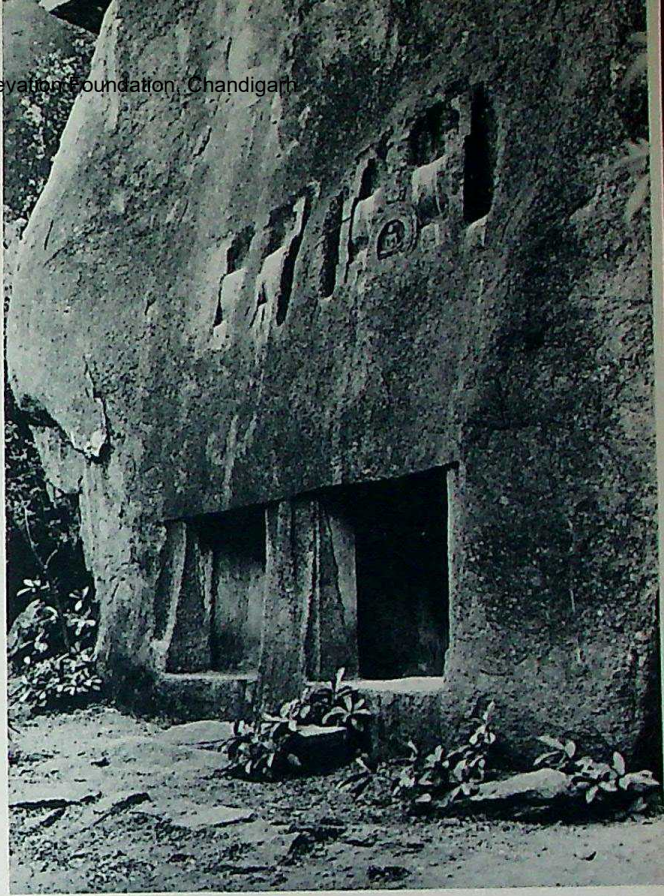


525. Śrutadevī, Western  
Chāḷukya, 11th century  
A.D., Śravaṇabeḷagoḷa.

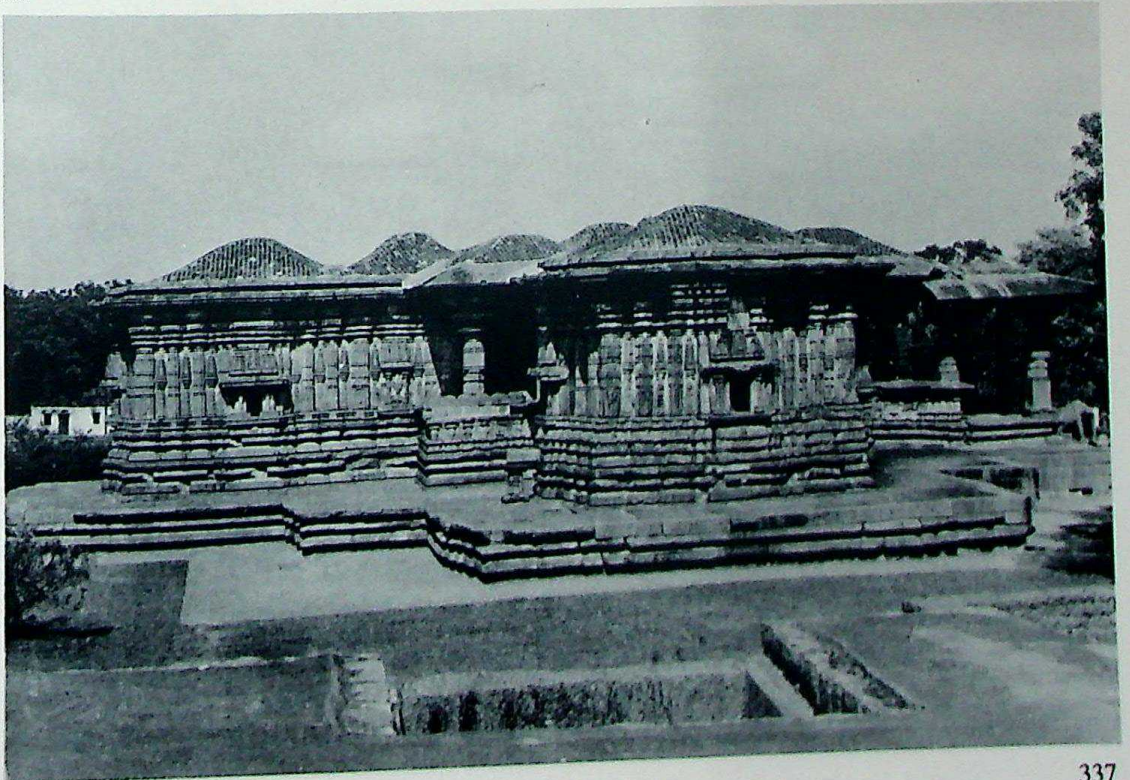


526. Incomplete Jaina cave, Kākatiya, 13th century A.D., Hanamkoṇḍa, Wāraṅgal district, Andhra Pradesh.

527. Thousand-pillar *basadi*, a lateral view, Kākatiya, 12th-13th century A.D., Hanamkoṇḍa, Wāraṅgal district.



527

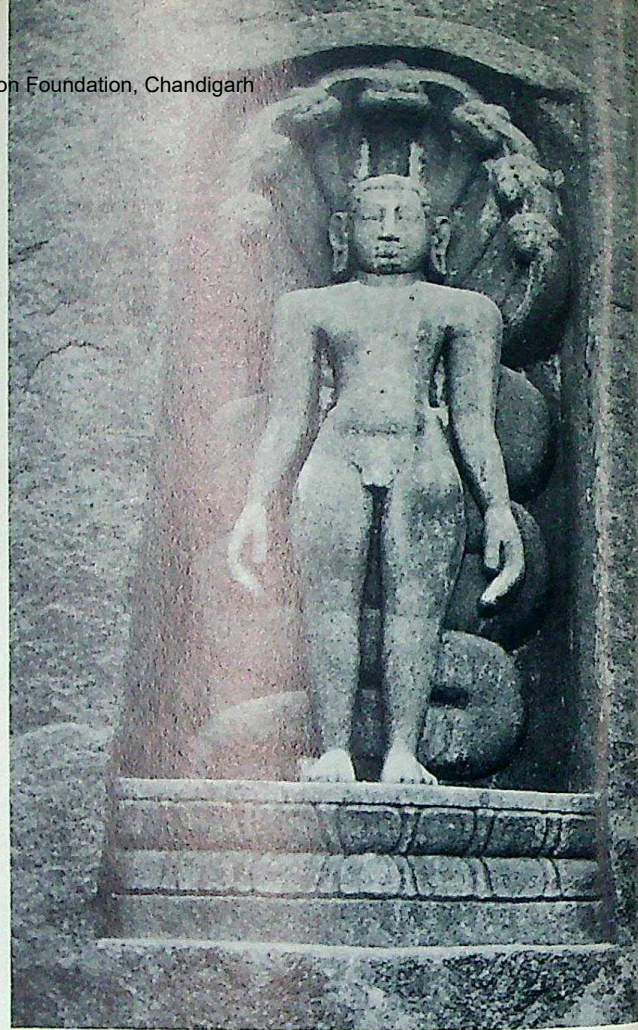


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528. Rock-cut standing  
Pārśvanātha, Kākatiya,  
13th, century A.D.,  
Hanumkoṇḍa, Wāraṅgal  
district.

529. View of the hillock,  
showing the rock-cut Jaina  
cave, Hanumkoṇḍa,  
Wāraṅgal district.



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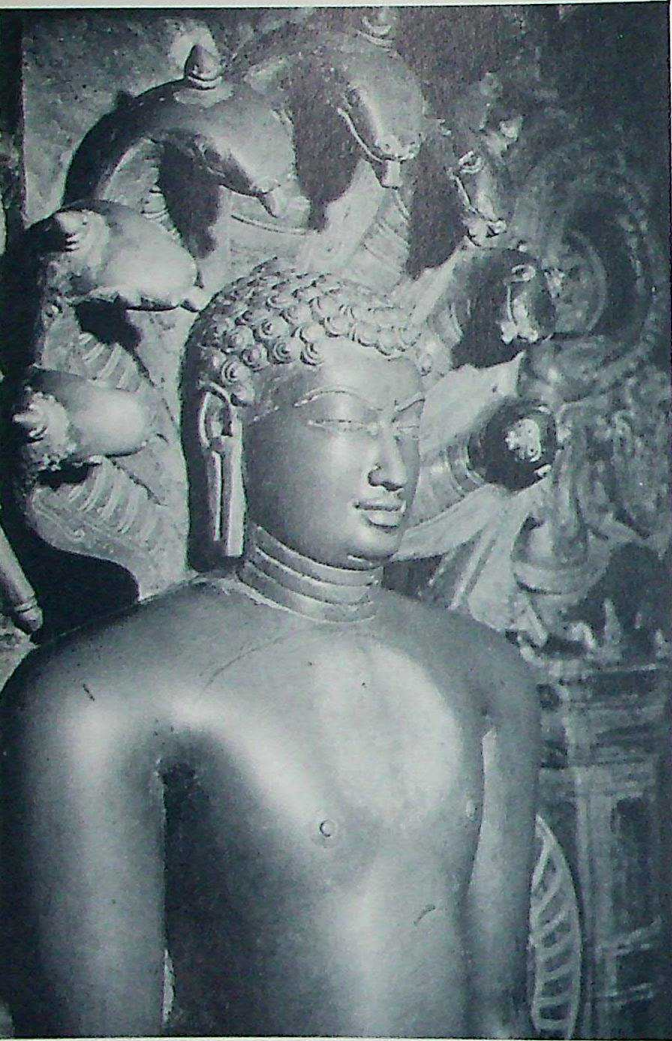
529





**530.** Seated Tirthankara with Yaksha and Yakshi flanking him below and *chauri*-bearers above behind seat and the rest of the Tirthankaras making up a *chaturvimsatikā* in metal; Western Chālukya, 11th century A.D., Hyderabad.



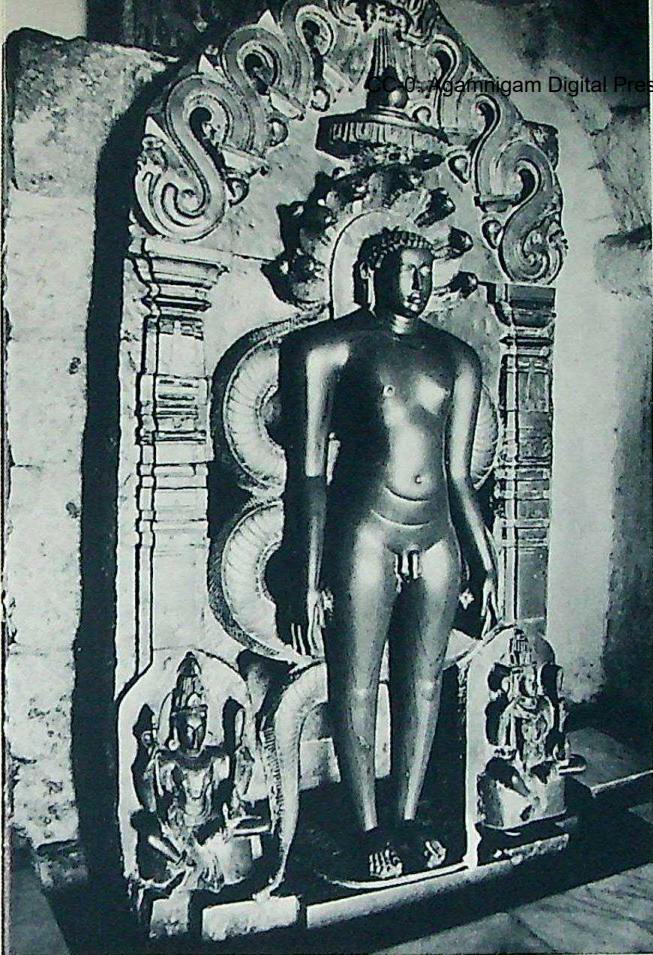


531. Close up of 534

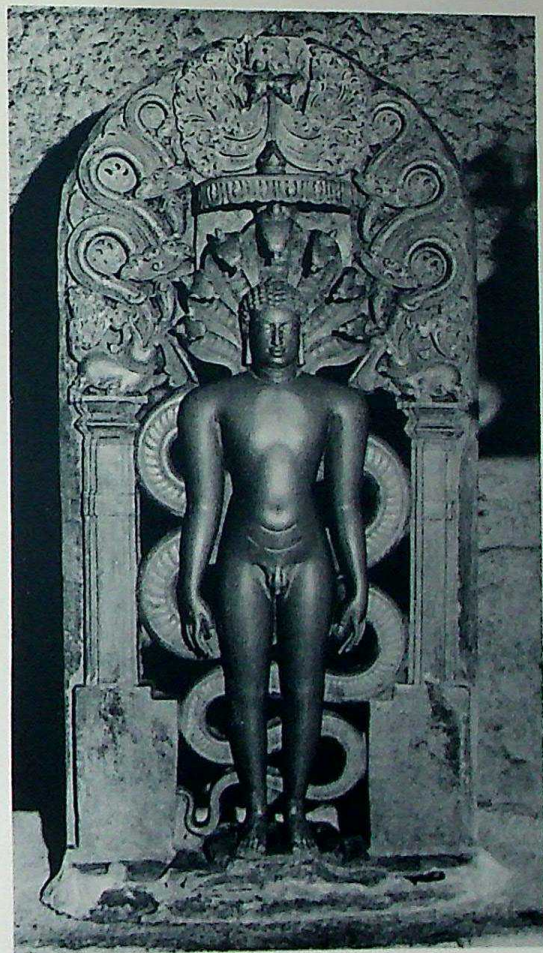


532. *Nisidhi* memorial stone with an inscription, early Vijayanagara, 14th century A.D., Dānavulpāḍu, Cuḍḍapah district.





533. Pārśvanātha flanked by Dharapendra and Padmāvatī, Western Chālukya, 12th century A.D., Chandragiri, Chittoor district, Andhra Pradesh.



534. Tīrthaṅkara Pārśvanātha standing, Western Chālukya, 11th century A.D., Penukoṇḍa, Anantapur district.





535. Standing Pārśvanātha flanked by Dharapendra and Padmāvatī and the rest of the Tirthāṅkaras making a *chaturviṃśatikā* group, locality unknown, from Hyderābād Museum, Andhra Pradesh.



536. *Nisidhi* memorial stone with an inscription, early Vijayanagara, 14th century A.D., Dānavulapāḍu, Cuḍḍapah district.

537. View of tarrace of the Pañchakūṭa *basadi* from north, Kambadahallī, Māṇḍyā district.

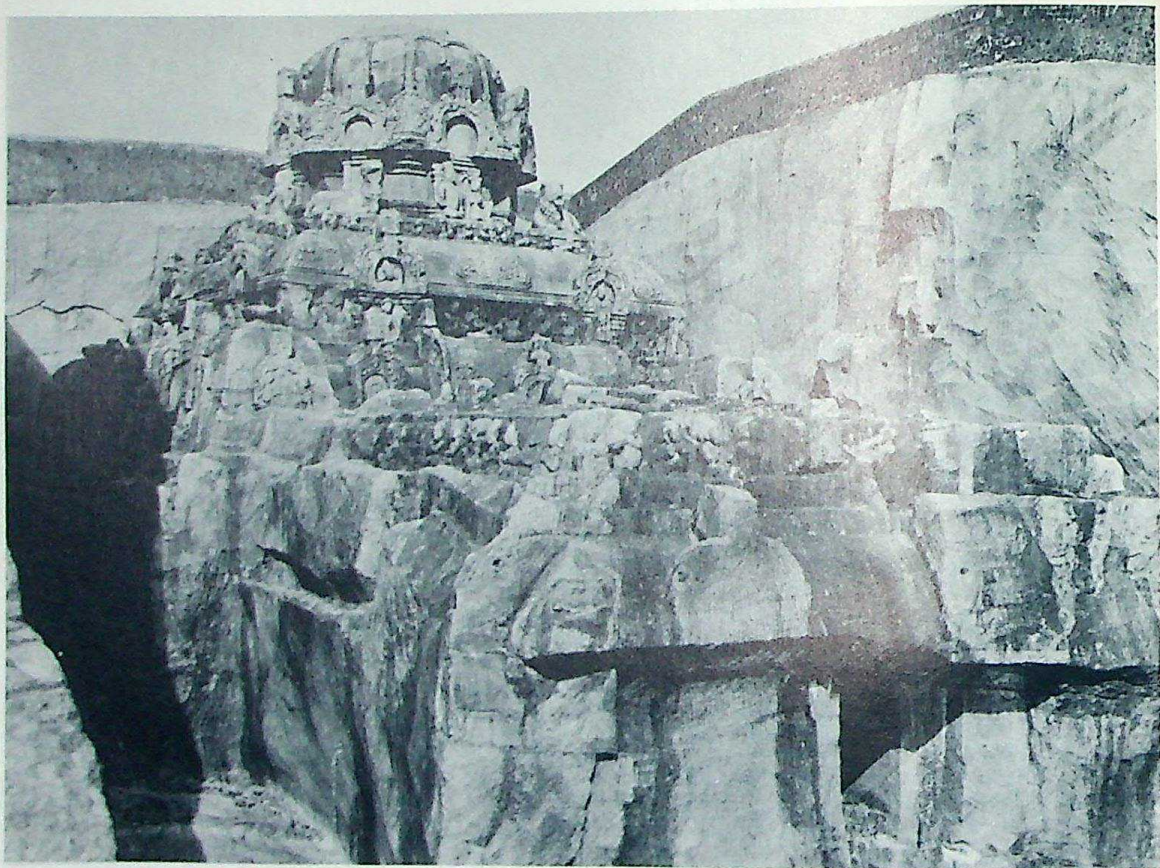


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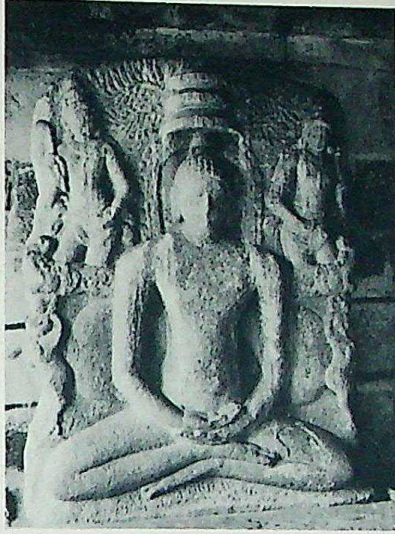




538. Rock-cut temple, Kalugumalai, a smaller replica of Kailāsa, at Ellora in Pāṇḍyan territory, the same sculptor could carve beautifully the Jaina sculptures of the adjacent boulders, Pāṇḍya, 8th century A.D.



539. Seated Tirthankara, attended by *chauri*-bearers, Chola, 11th century A.D., Tirumalai, North Arcot district.



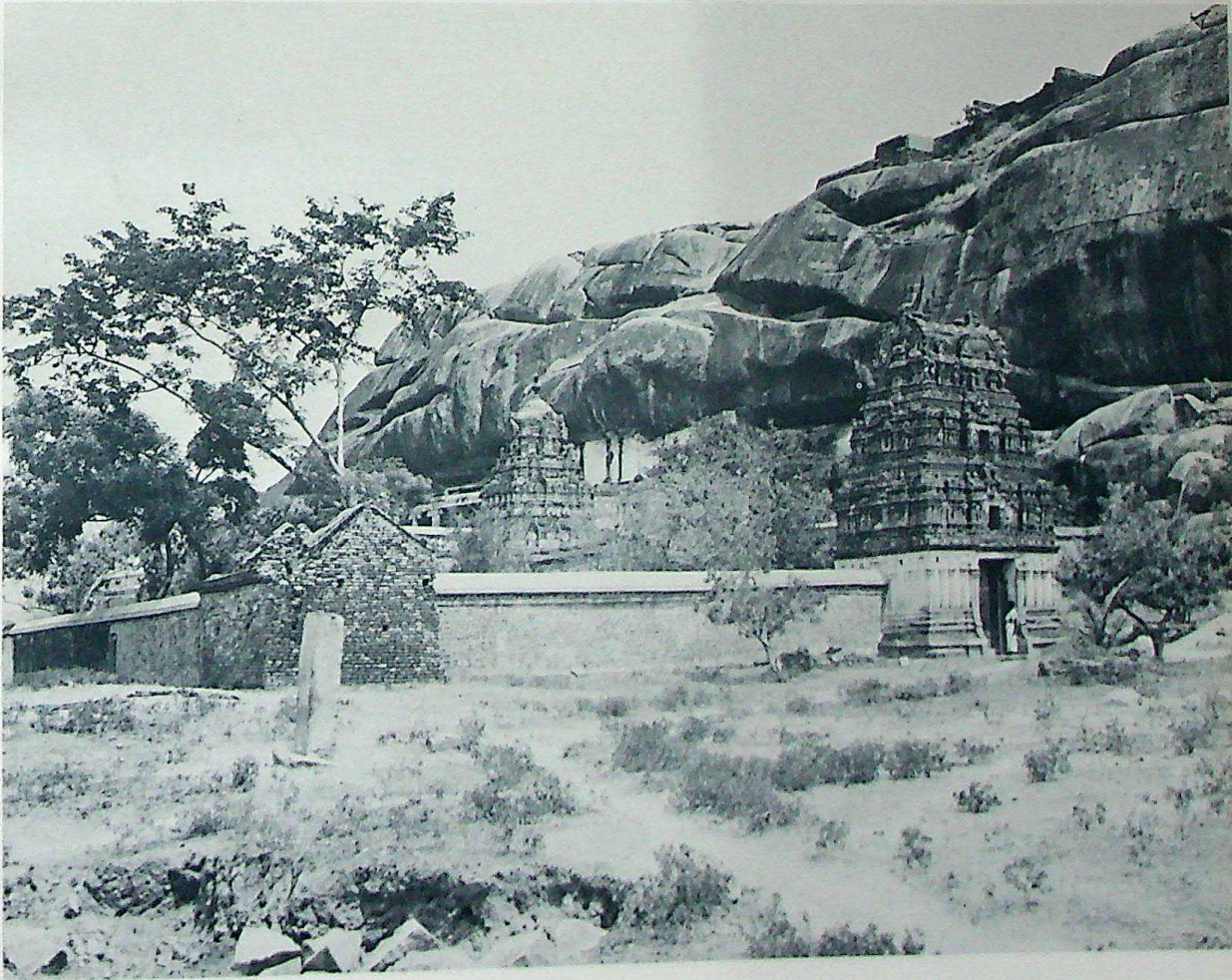
539

540. Seated Tirthankara, with *chauri*-bearers, Chola, 13th century A.D., Tirumalai, North Arcot district.



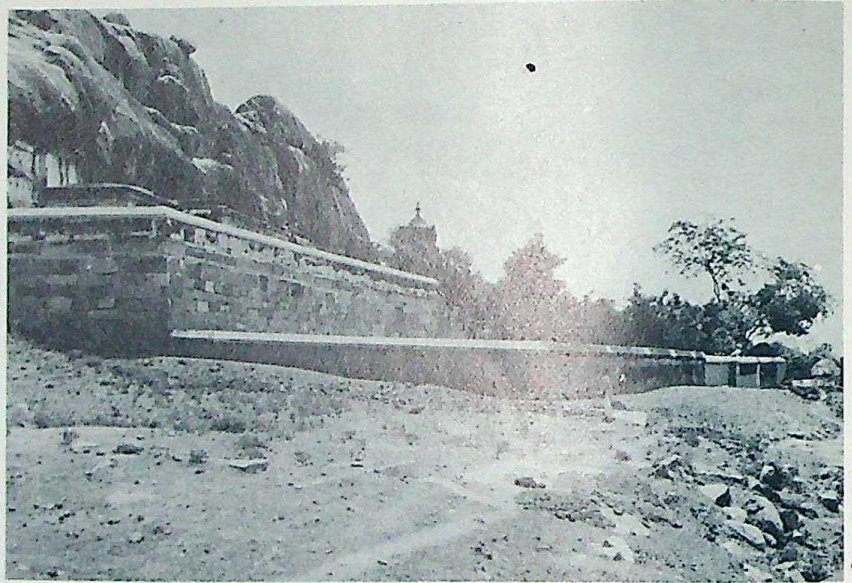
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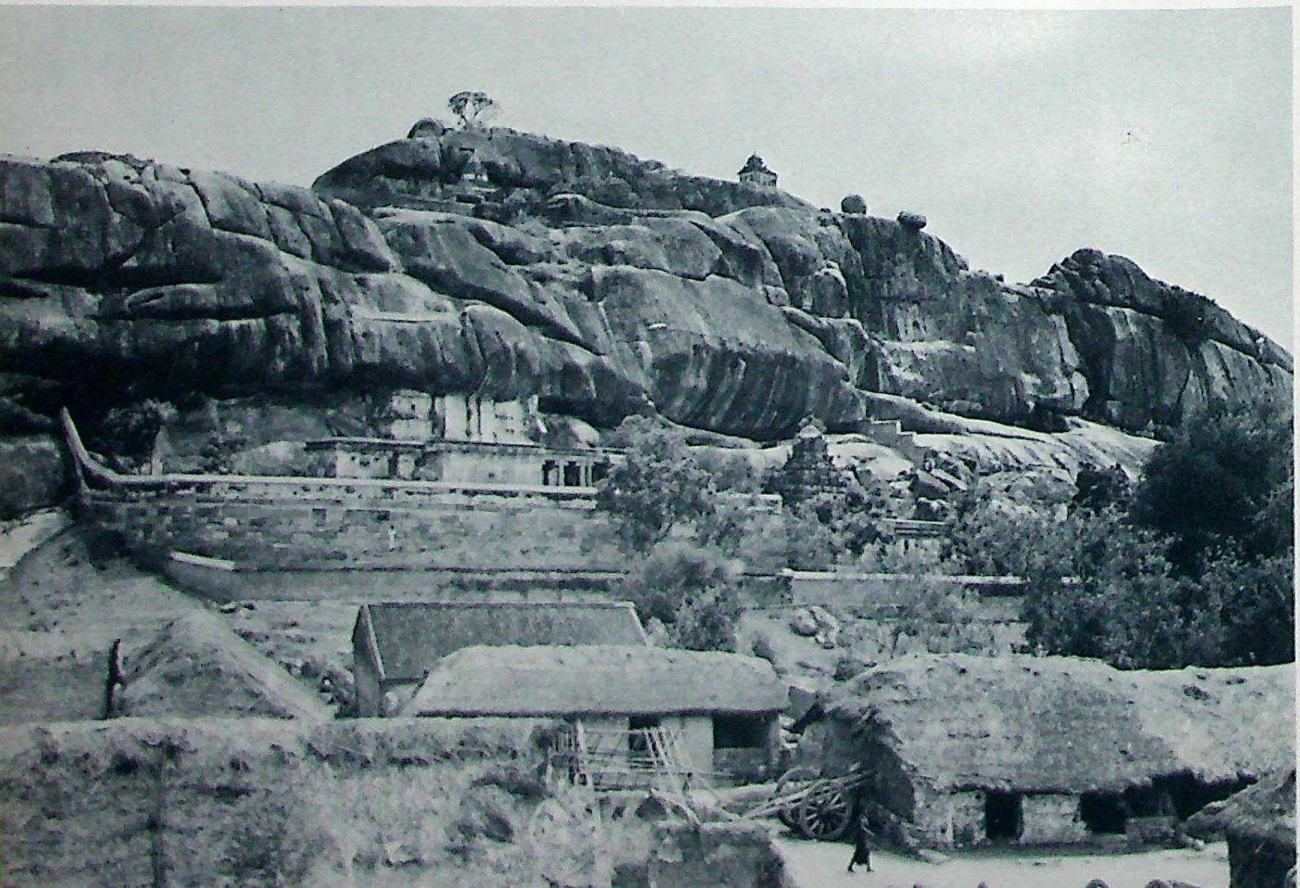
542. General view of Jaina temple from south-west, Tirumalai, North Arcot district.



543. General view of rock-cut Jaina temple, Tirumalai, North Arcot district.

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544. General view of the Jaina temple at the foot of the hill, Tirumalai, North Arcot district.

545. Jaina temple and the rock-cut cave at the foot of the hill, a bird's eye view, Tirumalai, North Arcot district.



544

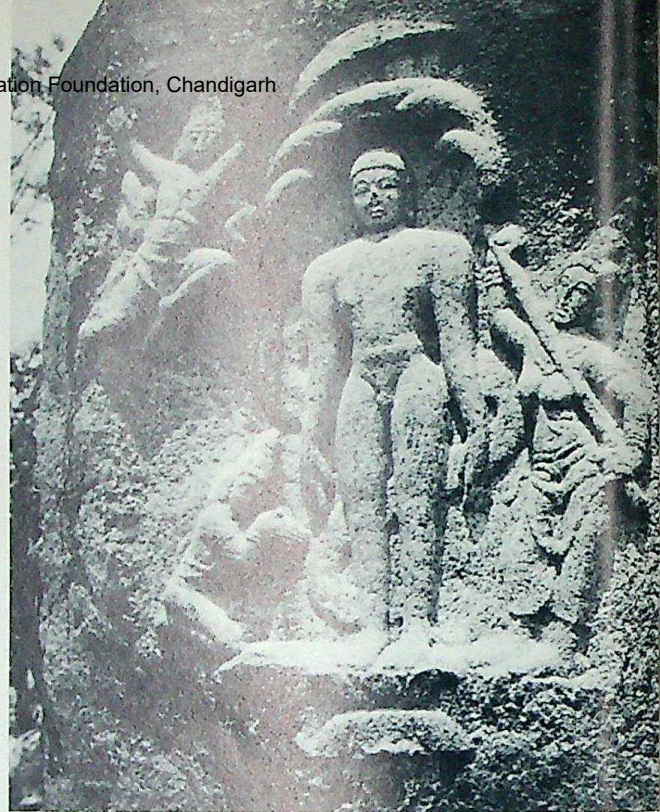
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546. Kamaṭha's attack, Padmāvatī and Dharanendra in attendance on Pārśvanātha, close-up, Pallava, 8th century A.D., Tirakkol, North Arcot district.

547. View of natural cavern and Jaina figures at the huge rock, Vallimalai, North Arcot district.



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548. Tirthankara seated with *chauri*-bearer flanking him, panel to the proper right of Kamatha's attack, close-up view, Pallava, 8th century A.D., Tirakkol, North Arcot district.

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549. Seated Tirthankara, flanked by *chauri*-bearers, panel to the proper left of Kamatha's attack, close-up, Pallava, 8th century A.D., Tirakkol, North Arcot district.

549

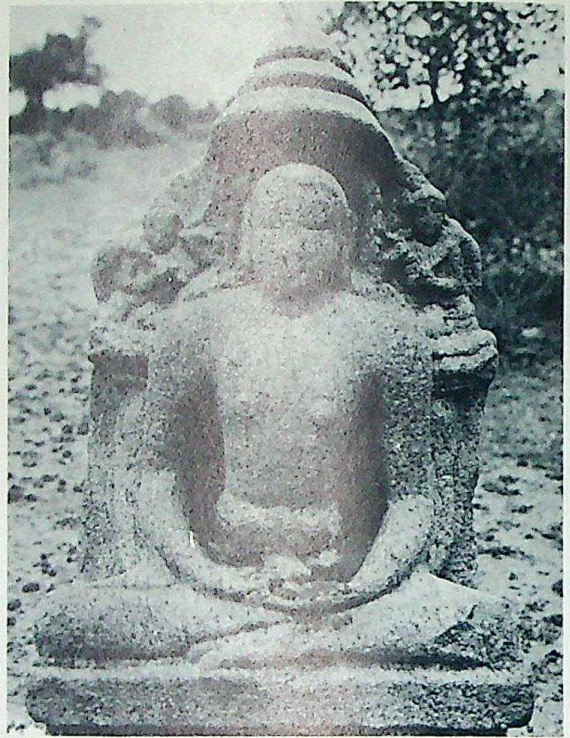


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550. Tirthaṅkara seated with *chauri*-bearers, Choḷa, 9th-10th century A.D., Melūr, Tiruchirāpaḷḷi district.

551. Sculptures and architectural pieces placed outside the village, Choḷa, 10th-11th century A.D., Sambattur, Tiruchirāpaḷḷi district.



550

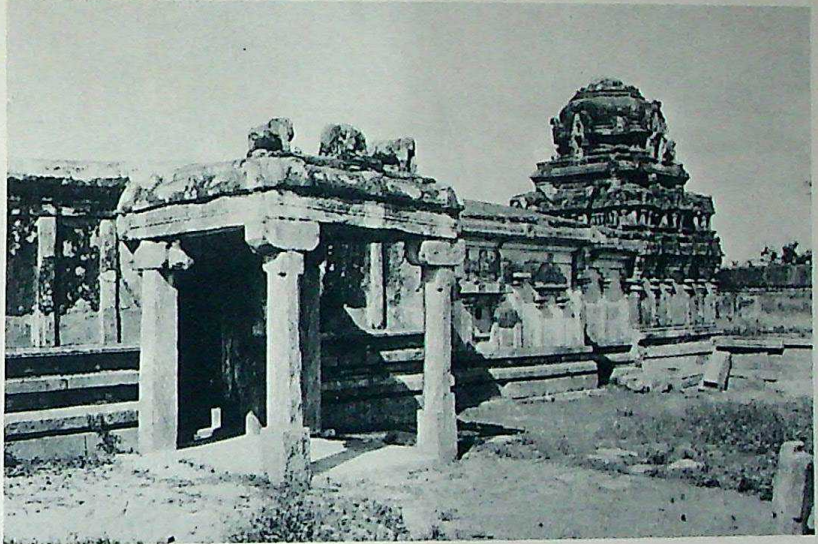
551



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552. A dilapidated Jaina temple, Chola, 12th-13th century A.D., Meṭṭupudūr, Coimbatore district.



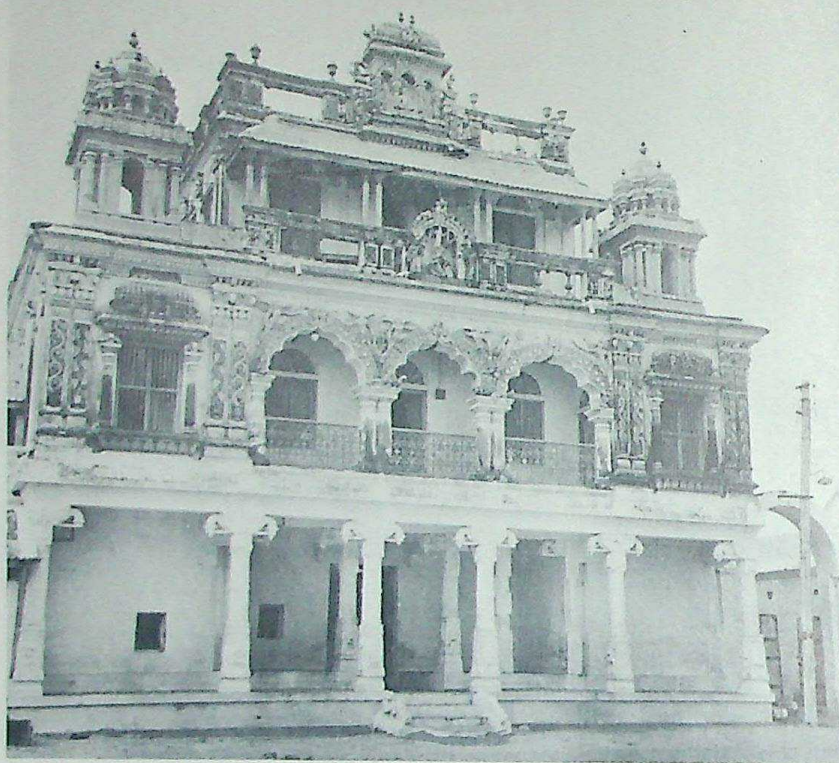
552

553. The dilapidated Jaina temple, another view, Chola, 12th-13th century A.D., Meṭṭupudūr, Coimbatore district.



553





554. Front view of the Jaina monastery, Melsittāmūr, South Ārcot district.

555. View of rock-cut cave on the hill, Chera frontage, 16th century A.D., Kaṇṇil, Kanyākumārī district.

554

555



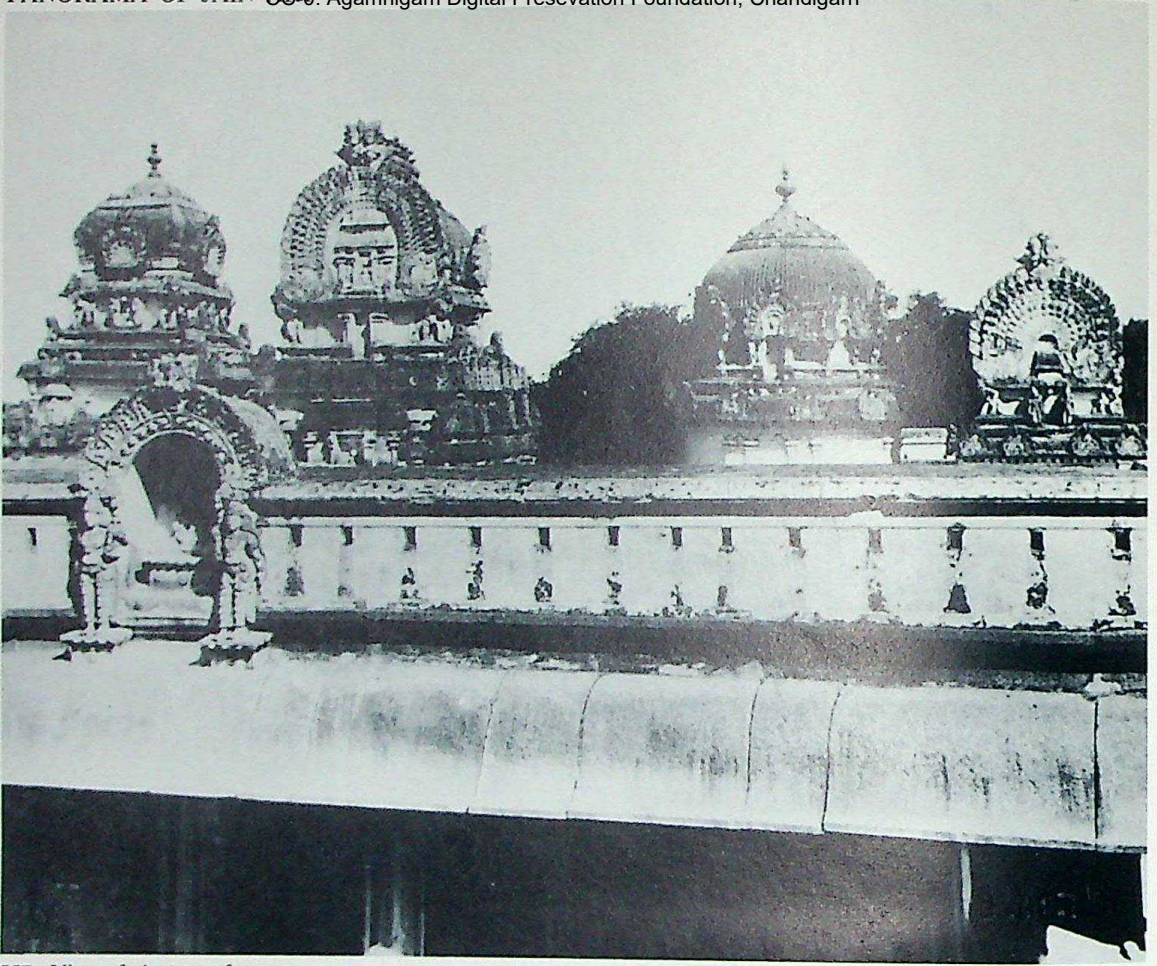
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556. Main shrine of  
Mukteśvarasvāmī temple,  
south-east view,  
Tiruvallarai, Trichinopoly  
district.

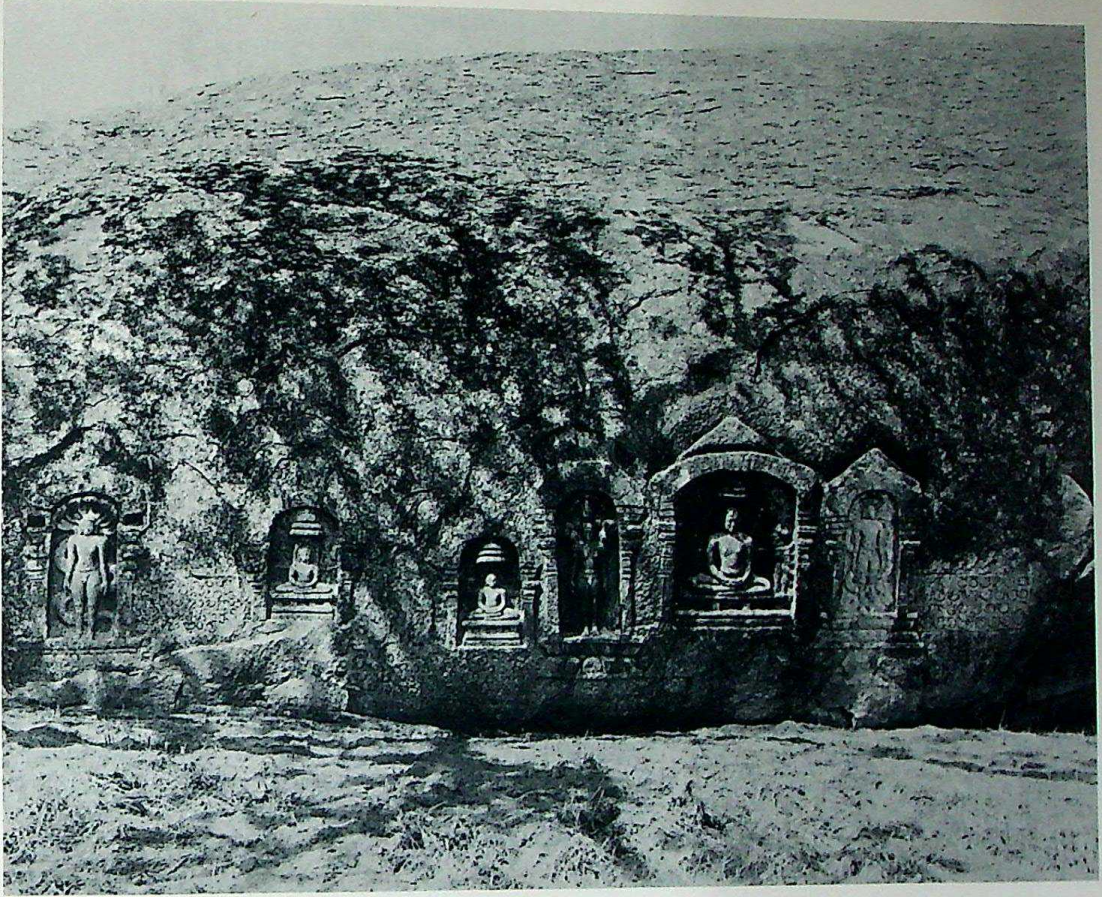






557. View of *vimānas* of Vardhamāna temple, Tirupparuttikkunram, Chingleput district.



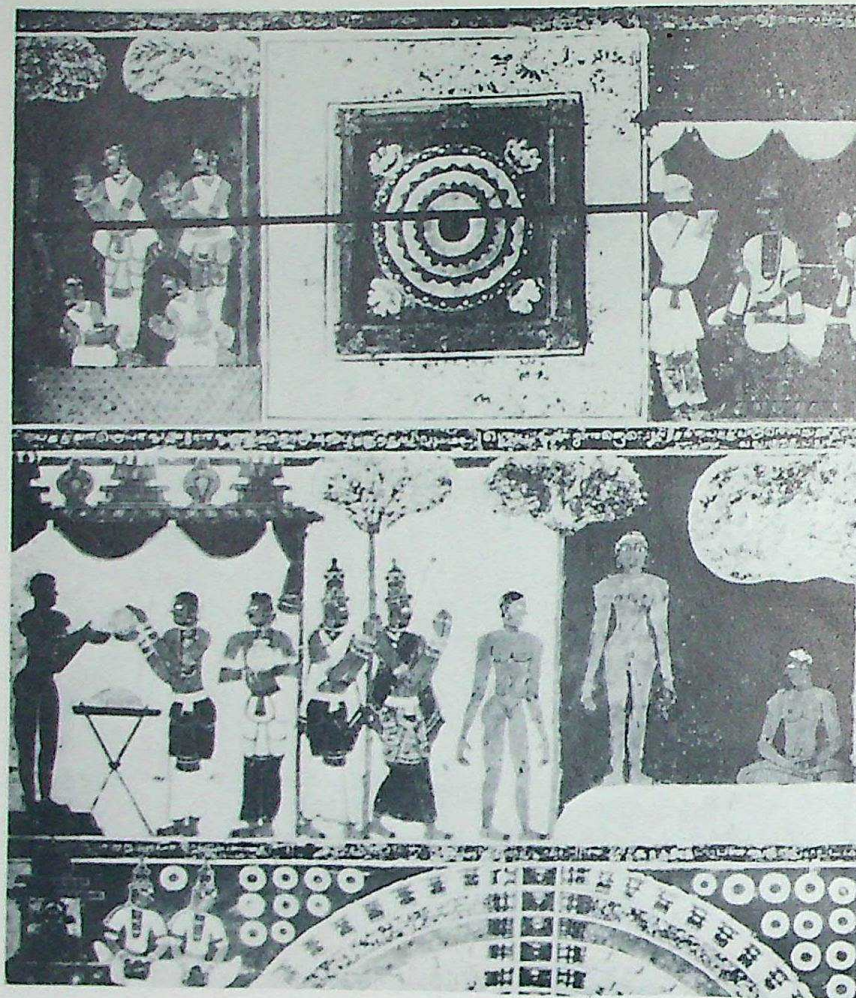


558. Jaina sculptures carved in the Samanaramalai, Keelakuyilakudi, Madurai district.

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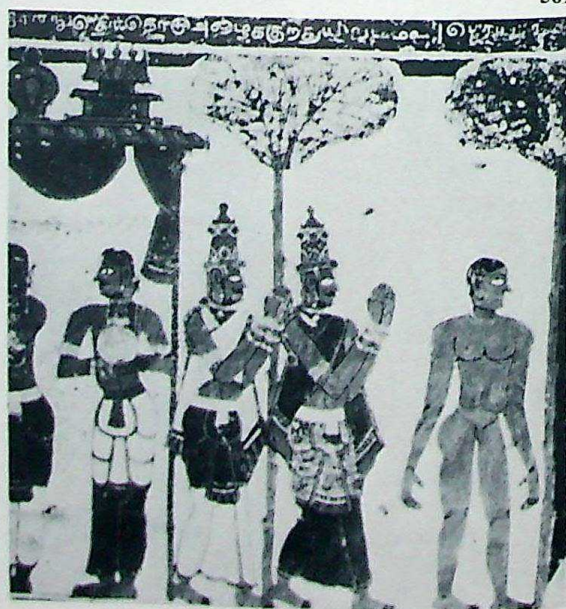






560. Painting showing  
Śreyāmsakumāra offering  
food to Rishabhadeva,  
Nāyaka, 17th century  
A.D., Tirupparuttikkunṇam.

561. Painting showing  
departure of Rishabhadeva  
after accepting the food  
from Śreyāmsakumāra,  
Nāyaka, 17th century  
A.D., Tirupparuttikkunṇam.

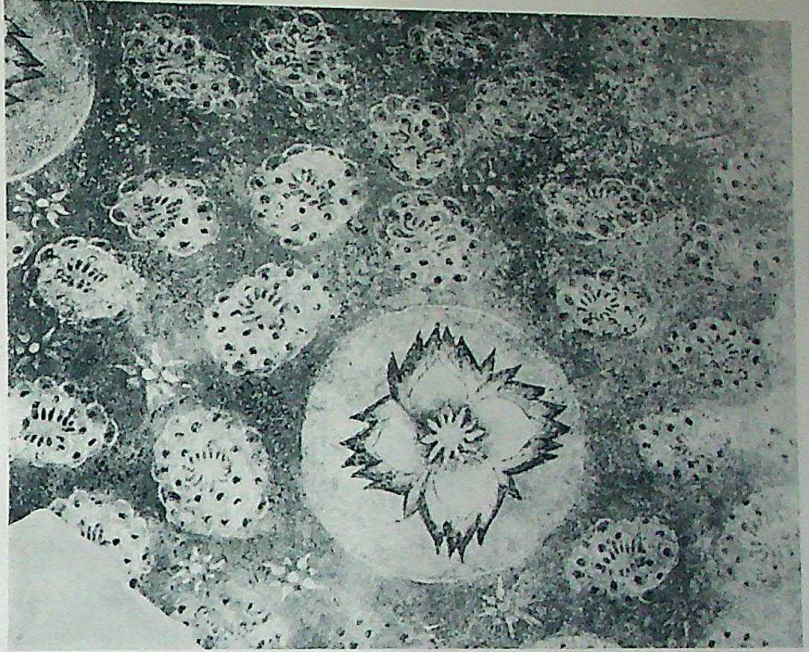


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562. Decorative pattern with lotus prominent, Pallava, 7th century A.D., Sittannavāśal.

563. Īśāna *dikpāla* on bull, Pallava, 7th-8th century A.D., Ārmāmalai.



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564. South-east view of the  
Jaina temple, Pālgāṭ,  
Mālābār district.



# GLOSSARY

(Technical terms of art and architecture and some relevant words)

## A

**abhaya** Hand showing protection from any fear.

**Abhilashitārtha-chintāmaṇi**  
An encyclopaedic work by Someśvara II, the Western Chālukyan king.

**Abhinandana** or  
**Abhinandanānātha** Fourth T.; c. monkey, b. Ayodhyā, n. Sametaśikhara.

**āchārya** A learned master.

**adbhuta** One of the nine flavours, representing wonder.

**adhishṭhāna** Basement, the lowest portion of a building or a column.

**Ādinātha** First T.; c. bull, b. Vinitanagara, n. Kailāsa, alias Rishabha, Rishabhanātha, Rishabhadeva; son of Nābhirāja and Marudevī, husband of Sumaṅgalā and Sunandā, father of Bharata, Bāhubali, 98 other sons and two daughters, Brāhmī and Sundarī.

**Ajita** Y. of the ninth T.; v. tortoise; o. rosary, *varada*, *śakti*, fruit.

**Ajitā** Yī. of the eighteenth T.; v. swan; o. serpent, deer, thunderbolt, *varada*; alias Tārāvati.

**Ajitanātha** Second T.; c. elephant, b. Ayodhyā, n. Sametaśikhara.

**akkana** Sister's, a Kannaḍa word, name of a *basadi* at Śravaṇabelagoḷa.

**alapadma** Hand indicating wonder.

**Alasakanyā** Carving of nymphs and damsels moving at ease.

**Alūpādevī** Name of the wife of Nolaṃba Governor Irungola II.

**Ambā** Yī. of twentysecond T.; v. lion; with sons Priyaṅkara and Śubhaṅkara, seated under mango tree; alias Ambikā, Āmrā, Kūshmāṇḍinī, Dharmādevī, etc.

**Ambikā** See Ambā.

**Anantamati** Yī. of the fourteenth T.; v. swan; o. bow, fruit, arrow, *varada*.

**Anantanātha** Fourteenth T.; c. porcupine (falcon, bear), b. Ayodhyā, n. Sametaśikhara.

**aṅga** Division and twelve of preaching of a T.

**aṅjali** Joining the palms in adoration.

**Aparājita** Yī. of the nineteenth T.; v. *śarabha*; o. shield, fruit, sword, *varada*.

**Apsidal** Semi-circular temple; also see *gajapriṣṭhākāra vimāna*.

**aramane** Palace in Kannaḍa.

**Aranātha** Eighteenth T.; c. fish (*tagara*-flower, *nandīyāvarta*), b. Gajapura, n. Sametaśikhara; also bearing the epithets Chakravartin and Kāmadeva.

**ardha-maṇḍapa** Vestibule or porch.

**Arishtanemi** See

**Neminātha.**

**artha** Worldly prosperity, the second of the four ends of human existence, *purushārthas*; the other being *dharma*, *kāma* and *moksha*.

**āsechanaka** One that is so alluring that even constant looking does not satisfy.

**ashta-maṅgalas** A set of eight lucky things.

**Aśoka** Famous Maurya emperor, 274 B.C. to 232 B.C.; grandson of Chandragupta.

**Asura** A demon.

**atidvaimānushya**  
Exceeding double human size.

**āyāgapaṭṭa** Tablet of homage with carvings of Jaina figures, auspicious symbols etc. in relief.

## B

**Bāhubali** Son of Ādinātha and Sunandā, brother of Sundarī, step brother of ninety-nine brothers including Bharata and of Brāhmī. His famous sculpture is at Śravaṇabelagoḷa.

**Bahurūpī** Yī. of the twentieth T.; v. black serpent; o. shield, fruit, sword, *varada*.

**Baladeva** Last of the nine Balabhadras and elder brother of Śrīkṛṣṇa.

**Baliah** A sculptor, c. 1196 A.D., probably the same as Baleyā from Somanāthapur.

**basadi** Jaina temple in Kannaḍa.

## ABBREVIATIONS

- b.** Place of birth
- c.** Cognizance or *lāṅchhana*
- l.** Left hand/hands
- l.l.** Lower left hand/hands
- l.r.** Lower right hand/hands
- n.** Place of *nirvāṇa*
- o.** Objects held in and/or posture/postures of hands
- r.** Right hand/hands
- Skt.** Sanskrit
- T.** Tirthaṅkara/ Tirthaṅkaras
- u.l.** Upper left hand/hands
- u.r.** Upper right hand/hands
- v.** Vehicle or *vāhana*
- Y.** Yaksha
- Yī.** Yakshi



Basava See Liṅgāyata.

Betana See Pergade Beta.

*bhadra* A type of moulding in architecture.

Bhadrabāhu A Jaina *āchārya* who spread Jainism in South where he migrated with a number of disciples and Chandragupta.

*Bhagavān* (Skt. *bhagavat*) glorious, a holy one.

*Bhāgavata* One of the Hindū *purāṇas*.

Bharata Son of Ādinātha and Sumaṅgalā, elder brother of Brāhmī and ninety-eight brothers, his step-brother and sister were Bāhubali and Sundarī; first of twenty-four Chakravartins.

*bhavya* A soul, according to Jaina metaphysics, with capacity for emancipation.

*bheruṇḍā* A terrible bird.

Bhikṣhātanamūrti Śiva as wandering beggar seeking alms.

Bhoja Celebrated king of Mālva with capital of Dhārā, in the 11th century; patronized Sanskrit learning, himself, a polymath, having written several works like *Sarasvatī-kanthābharana*, *Śrīṅgāra-prakāśa* etc.

Bhṛīkuṭi Y. of the twenty-first T.; v. Nandin (bull); o. shield, sword bow, arrow, goad, lotus, wheel, *varada*; four-headed.

*bhujāṅgatṛāsita* Scared by snake.

*bhūta* Dwarfish elf-like followers in Śaiva retinue; according to Jaina cosmology, it is seventh of the eight classes of peripatetic or Vyantara gods, having habitation like nomads, at various places in the middle world.

*bībhatsa* The sentiment of disgust, one of the nine *rasas* or flavours.

Bīmadevī Queen of the Vijayanagara king Devarāya I and the fervent disciple of an Abhinava-Chārukīrti-Paṇḍitāchārya.

*bimba* An image.

*bodhikā* Top part of capital about the abacus or *phalaka*.

*Bodhisattva* A Buddhist god on the way to the attainment of perfect knowledge.

Bomma A sculptor, c. 1196 A.D., probably the same as Bamaya from Somanāthapur.

Brahma Y. of the tenth T.; v. white lotus; o. r. bow, stick, shield, thunderbolt, 1. arrow, axe, sword, *varada*; four-headed.

Brahma-Jinālaya A temple for a Jina or Tirthaṅkara but known for the image of Brahma-yaksha.

Brāhmaṇa The first of the four castes.

*Brahma-sūtra* A book of the aphorisms of the Vedānta philosophy by Bādarāyaṇa.

Brāhmī The earliest script in India between 4th century B.C. to 5th century A.D. First of the two daughters of Ādinātha.

Buddha The enlightened one, founder of Buddhism, born at Kapilavastu in 540 B.C., contemporary of Mahāvīra.

**C** caryatid An architectural term of a human or animal figure supporting the roof.

Chakreśvari Yī. of the first T.; v. lotus or eagle; o. two thunderbolts, eight wheels,

fruit (r.), *varada* (1.), two wheels, citron, *varada*.

Chāmaya A sculptor, c. 1196 A.D., from Somanāthapur.

Chāmuṇḍā Yī, of the twenty-first T.; v. crocodile; o. stick, shield, rosary, sword; alias Chāmuṇḍī.

Chāmuṇḍarāya Well known Prime Minister and army chief of the Western Gaṅga king Mārasimha, 10th century A.D.; was responsible for the famous monolith of Bāhubali at Śravaṇabelagoḷa.

Chāmuṇḍī See Chāmuṇḍā.

Chandragupta Famous Mauryan emperor, c. 317 B.C. to 298 B.C., who was established on the throne by Chāṇakya who wrote the Kauṭīliya *Arthaśāstra*; accompanied Bhadrabāhu to the South where he passed away. Also see Bhadrabāhu.

Channa-keśava Meaning in Kannaḍa beautiful Viṣṇu, the deity of a Hoysala temple at Belūr in Karnaṭaka.

*chāpākāra* Curvilinear as a bow.

Chārukīrti A Bhaṭṭāraka of the pontifical seat at Śravaṇabelagoḷa and Moodbidri.

*charyā* A Jaina monk's going for *bhikṣhā* (food) offered to him; every ascetic follows this discipline.

Chaturmukha Y. of the thirteenth T.; v. peacock; o. hatchet, sword, rosary, precious stone, shield, stick, *varada*, *abhaya* (?); four-headed; alias Shaṇmukha.

*chaturmukha* See *chaumukha*.

*chaturvīṃśatikā* A set of

twenty-four T., so arranged that one is a central figure.

*chatuṣṣīmḥāsana* Four centres of learning.

Chauḍiah A sculptor, c. 1196 A.D., probably the same as Chauḍeya from Somanāthapur.

*chaumukha* Four-faced, same as *sarvatobhadra*, showing on four sides four T.

*chaurī* Fly-whisk, Skt. *chāmara*, made from the hushy tail of the deer *chamara*.

Chavana A son of Dāsoja, sculptor of at least three images for the Channa-keśava temple, Belūr, 1120 A.D.

*chikka* Means small or young in Kannaḍa.

Chikka Hampa The sculptor of at least one image for the Channa-keśava temple at Belūr, 1120 A.D.

*Chitra-sūtra* Treatise of painting on the technique and appreciation of the *Viṣṇudharmottara*.

**D** *dakṣiṇāvarta* Dextral curl turning clock-wise.

*daṇḍa* rod.

Dāsoja A sculptor responsible for at least three sculptures in the Hoysala Channa-keśava temple at Belūr; his name, Dāsoja of Balligrama (Belagamme) is inscribed at various places below the screen-panel of the Chandragupta *basadi* at Śravaṇabelagoḷa.

Deccan Means *dakṣiṇa*.

*deva* celestial beings.

*deva-koshṭha* Niche for containing an image on the outer wall of the temple.

*Devālaya-chakravartin*



Greatest of the temples, literally emperor among temples.

*dhammilla* Ornamental faminine braid.

Dharaṇa See Dharaṇendra.

Dharaṇendra Y. of the twenty-third T.; v. tortoise; o. u.r. Vāsuki, (king cobra), u.l. Vāsuki, l.r. *varada*, l.l. noose comprised of serpents; with Vāsuki canopying him; alias Dharaṇa; regarded with Padmāvatī as having protected Pārśvanātha from the *upasarga* created by Meghamālin; also see Kamaṭha, Padmāvatī and Pārśvanātha.

*dharma-chakra* Spread of virtue in the world through the moving religious wheel; it is one of the eight *prātihāryas* of the Tirthaṅkara and goes on moving ahead of him and is shown in art on his seat.

Dharmādevī See Ambā.

Dharmanātha Fifteenth T.; c. thunderbolt, b. Ratnapuri, n. Sametaśikhara.

*Dhavalā* The Skt. commentary, 894 A.D., by Āchārya Virasena on *Shatkhāṇḍāgama*, a *Prākṛit* Jaina scripture by Āchārya Dharaṇa of the first century A.D.

Dhenuka A demon killed by Balarāma.

*dhvaja-stambha* Flag-staff, a free-standing pillar erected in front of a temple and decorated atop with a flag.

*Dhvanyāloka* A text on rhetoric of Ānandavardhana, around 850 A.D., giving the significance of *dhvani* to suggest its sense.

Digambara One who has only the direction for his clothing, one of the two

principle sects of Jains, the other being Śvetāmbara, white-clad.

Dikpāla Regent for a cardinal point; eight in all.

*dodḍa* Larger or elder, in Kannaḍa.

*dvārapāla* Door keeper.

**G**  
*gajapriṣṭhākāra* (*kṛiti*) *vimāna* Apsidal shrine.

*gajavṛishabha* Sculpture where elephant and bull are so fused as to create the effect of pun.

Gāndhārī Yī. of the twelfth T.; v. crocodile; o. lotus, pestle, lotus, *varada*. Tenth Vidyādevī.

Gandharva Y. of the seventeenth T.; v. bird; o. u.r. serpent, u.l. noose, l.r. arrow, l.l. bow.

Gaṅgā The river Gaṅgā, shown in sculpture as a celestial nymph with crocodile as her vehicle, usually on the right door jamb of temple.

*garbhagriha* Central shrine for the main deity.

Garuḍa Y. of the sixteenth T.; v. boar; o. u.r. hatchet, u.l. rosary, l.r. fruit; with his head tilted; alias Kimpurusha.

Gaurī Yī. of the eleventh T.; v. deer; o. mallet, lotus, pitcher, *varada*. Ninth Vidyādevī

Gautama The Buddha. Also the name of Indrabhūti, one of the Gaṇadharas of Mahāvīra.

*ghaṭikā* University.

Gomeda Y. of the twenty-second T.; v. man; o. mace, axe, stick, fruit, thunderbolt, *varada*; three-headed; alias Gomeda and Sarvāhṇa.

Gommaṭa An epithet of

Bāhubali, the second son of Ādinātha.

Gommaṭeśvara An epithet of Bāhubali, the second son of Ādinātha.

Gomukha Y. of the first T.; v. bull; o. u.r. hatchet, u.l. rosary, l.r. fruit, l.l. *varada*; bearing *dharmachakra* on his bull-faced head.

*gopura* Imposing gateway of a temple.

Grantha A script prevailing in the Deccan around the sixth century A.D.

**I**  
Indrabhūti A Gaṇadharā of Mahāvīra; also known as Gautama.

Indrasabhā Name of the Jaina cave 31, Ellora.

Īśvara Y. of the eleventh T.; v. bull; o. r. rosary, fruit, l. trident, stick; three-eyed.

**J**  
Jaina One of the earliest religions of India named after Jina or T. who preaches it.

*jaṭā* Matted hair.

*Jātakas* Stories of the Buddha's former births.

Jayā Yī. of the seventeenth T.; v. black boar; o. wheel, conch, sword, *varada*; alias Vijayā.

*Jayadhavalā* The Skt. commentary, c. 894 A.D. by Āchārya Virasena on *Kaśhāya-pāhuḍa*, a *Prākṛit* Jaina scripture by Āchārya Gaṇadharā of the 1st century B.C.

Jvālāmālīnī Yī. of the eighth T.; v. boar; o. wheel, bow, noose, leather, trident, arrow, fish, sword; alias Jvālīnī.

Jvālīnī See Jvālāmālīnī. Eleventh Vidyādevī.

**K**  
Kailāsa Peak of the Himālaya. The place of

*nirvāṇa* of Ādinātha.

*kalaśa* Architectural mould of pitcher below pillar capital. Cognizance of Mallinātha.

Kālī Yī. of the seventh T.; v. bull; o. bell, fruit, pike, *varada*. Seventh Vidyādevī.

Kālidāsa Celebrated Skt. poet and dramatist whose exact date is not clear. May be any time from 1st century B.C. to 4th century A.D.

Kalpavāsi-*devas* Celestial ones residing in the sixteen *kalpavimānas* or heavens in the third or upper world.

Kāma Cupid. According to Hindū mythology, Lord of love armed with a sugar-cane bow with sting of bees and five flowery arrows, friend of Vasanta and burnt by Śiva for disturbing his penance. In Jaina mythology he is extremely handsome and is reckoned as twenty-four.

Kāmadeva See Kāma.

Kamaṭha Meghamālin and malevolent as Kamaṭha he attacked T. Pārśvanātha who was protected by Dharaṇendra and Padmāvatī.

*kanthāślesha* Embrace on the neck.

*karuṇa* One of the nine *rasas* indicating compassion and sorrow.

*kaṭṭale* Kannaḍa word for dark.

Kaustubha Name of a celestial gem that rose from the milky sea and worn by Viṣṇu.

*kāyotsarga* Standing erect in meditation with hands hanging; many T. are shown in the position.

Kenchā Malliyanā The sculptor of at least one image for the Channa-keśava temple, Belūr, 1120 A.D.



Kendra *See* Khendra.

kevala-jñāna Omniscience.

kevala-jñānin One with the omniscience.

Khaḍgavarā Yī. of the fifth T.; v. elephant; o. thunderbolt, fruit, wheel, *varada*; alias Purushadattikā and Purushadattā.

khātikā-bhūmi Region of water, second of the seven circular regions within the Samavasaraṇa where T. occupies the centre.

Khendra Y. of the eighteenth T.; v. conch; o. r. arrow, lotus, fruit, garland, rosary, stick, 1. bow, thunderbolt, noose, mallet, goad, *varada*; six-headed; three-eyed; alias Kendra.

Kimpurusha *See* Garuḍa

Kinnara Y. of the fifteenth T.; v. fish; o. r. mallet, rosary, *varada*, 1. wheel, thunderbolt, goad; three-headed.

kīrtimukha Monumental face, lion-like head constituting an art-design of architectural significance.

krīmi-kaṇṭha Putrid neck.

Krishṇa Viṣṇu in his eighth incarnation, son of Vasudeva and Devakī and brought up by Nanda and Yaśodā according to Hindu mythology and ninth of the nine Nārāyaṇas so one of the sixty-three Śalākāpuruṣas, a cousin of the twenty-second T. Neminātha according to Jaina mythology.

Kubera Y. of the nineteenth T.; v. elephant; o. arrow, bow, stick, lotus, sword, hatchet, noose, *varada*; the regent of the northern quarter; the god of riches and treasure, according to Hindu mythology.

kūḍu Architectural word in Tamil, same as *chaitya* window.

Kumāra Y. of the twelfth T.; v. swan; o. r. bow, mongoose, fruit, 1. arrow, mace, *varada*; three-headed.

Kundavai Elder sister of the Choḷa emperor Rājārāja I, built at least three Jaina temples, one at Tirumalai hill being named after her as is known from the 1024 A.D. record there, and the others at Dādāpuram and Tirumalavāḍi.

Kunthunātha Seventeenth T.; c. goat; b. Gajapura, n. Sametaśikhara; also bearing the epithets Chakravartin and Kāmaveva.

Kusuma Y. of the sixth T.; v. deer; o. r. shield, *abhaya*, 1. spear, mace; alias Pushpa.

kūṭa Architectural term for a type of roof.

**L** Lakshmī Goddess of fortune, prosperity and beauty, regarded as the wife of Viṣṇu and arisen from the milky sea according to Hindu mythology. Sixth of the six nymphs according to Jaina mythology.

Lakshmī maṇḍapa A pavilion for Lakshmī, etc.

lalāṭa Lintel with carving of Lakshmī, T., according to class of the temples.

Liṅgāyata A form of Śaivism established by Basava in the twelfth century, with the followers distinguished by the *liṅga* or phallus worn hanging from their neck.

Lohita A sculptor, c. 1196 A.D., from Somanāthapur.

Loṇasobhikā Name of a

woman mentioned in the inscription on an *āyāgapaṭṭa* from Mathurā, 1st century A.D.

**M** Madana Cupid or Kāma; also *see* Kāma.

Madanakai Tamil word, connoting a theme of amorous damsel.

Mahābhārata A famous Hindu epic composed by Vyāsa.

Mahābhāṣya The commentary of Patañjali on the *Aṣṭādhyaī* of Pāṇini.

Mahākālī Yī. of the ninth T.; v. tortoise; o. thunderbolt, fruit, mallet, *varada*. Eighth Vidyādevī.

Mahāmānāsī Yī. of the sixteenth T.; v. peacock; o. wheel, fruit, arrow, *varada*, goad, arrow, lotus. Sixteenth Vidyādevī.

mahāmaṇḍapa The great hall usually adjacent to the main shrine.

mahāpuruṣa Great personage, Jaina mythology counting them as the sixty-three Śalākā-puruṣas (twenty-four Tīrthāṅkaras, nine Nārāyaṇas, nine Prati-nārāyaṇas, nine Balabhadras, and twelve Chakravartins), nine Nāradas, eleven Rudras and twenty-four Kāmavevas.

mahāpuruṣa-lakṣhaṇa Marks of great personage like T. and Chakravartin.

Mahāvīra Twenty-fourth and last T.; c. lion, b. Kuṇḍalapura, n. Pāvāpurī; alias, Vardhamāna, Vira, Ativira, Sanmati, Nātaputta etc.; contemporary of Gautama Buddha, life-span from March 30 599 B.C. to October 15 527 B.C.

Mahāyaksha Y. of the

second T.; v. bull, o. u.r. hatchet, u.l. rosary, 1. r. fruit, 1.1. *varada*; bearing *dharmachakra* on his bull-faced head.

maitrī Benevolence of all living beings, first of the four virtues of a true Jaina; the others being *pramoda* or joy at the sight of virtuous, *kāruṇya* or compassion and sympathy for the afflicted and *mādhyasthya* or tolerance towards the insolent and ill-behaved.

makara Alligator or crocodile, a motif variously represented in art; the cognizance of Pushpadanta; also *see* Gaṅgā.

makara-kuṇḍala Ear-ring in the shape of a crocodile.

makara-toraṇa An arch marked with or shaped like *makara* or crocodile.

Mallamā Wife of Pergade Beta who built the Kadalālāya *basadi māna-stambha*.

Mallamādevī *See* Mallamā.

Mallinātha Nineteenth T.; c. water-pot or pitcher, b. Mithilā, n. Sametaśikhara.

Mallitama or Malli A sculptor responsible for Somanāthapur temple and the Amṛteśvara temple at Amṛitpura (1196 A.D.), where his name occurs.

Malliyana A sculptor of an image in Channa-keśava temple at Belūr, 1120 A.D.

Mānāsī Yī. of fifteenth T.; v. tiger; o. lotus, bow, *varada*, goad, arrow, lotus. Fifteenth Vidyādevī.

māna-stambha Pillar proclaiming fame.

Mānavī Yī. of the tenth T.; v. black serpent; o. fish, garland, citron, *varada*. Twelfth Vidyādevī

maṇḍapa A pavilion, open hall.



*Manimekalai* One of the earliest Tamil literary works.

Manogupti Yī. of the sixth T.; v. horse; o. shield, fruit, sword, *varada*; alias Manovegā.

Manovegā See Manogupti.

*māra-dharṣaṇa* Overcoming of *māra* by Buddha.

Marana A sculptor from Somanāthapur, c. 1196 A.D.

Marudevī Name of the mother of the first T. Ādinātha.

Masantimma A sculptor from Somanāthapur, 1196 A.D.

Masoda A sculptor that carved an image at Channa-keśava temple, Belūr, 1120 A.D.

Mātaṅga(1) Y. of the seventh T.; v. lion; o. r. stick, 1. pike; face tilted; alias Varanandin.

Mātaṅga(2) Y. of the twenty-fourth T.; v. elephant; o. 1. *dharmachakra*, r. *varada* or eagle.

Māyādevī Name of the mother of the Buddha.

*Meghadūta* Famous lyrical poem of Kālidāsa meaning cloud-messenger.

Meguṭī (Megudī, melguṭī, melguṭī) Kannada word meaning temple at the top; the temple at Aihole (Bijāpur district, Karṇāṭaka) where there is the famous inscription of the Western Chālukya king Pulakeśin II, composed by Ravikīrti, who compares himself with Kālidāsa and Bhāravi.

*Melguṭī* See Meguṭī.

Meru Mythical mountain encircled by four forests on the slopes, each having a

Jaina temple in each direction.

*mīthuna* An amorous couple.

*moksha-sādhana* Means of attaining imancipation, e.g. right faith, right knowledge and right conduct.

Muchilinda A snake that sheltered the Buddha.

*mugdhā* A young girl attractive, youthful guileless; a variety of *nāyikā*.

*mukha-maṇḍapa* The pavilion in front of a temple.

*muktā-yajñopavīta* Sacred thread composed of pearls.

Mukteśvara Śiva, lord of even the emancipated.

Munisuvrata Twentieth T.; c. tortoise, b. Rājagriha, n. Sametaśikhara; alias Munisuvratanātha; contemporary of Dāśarathi Rāma.

**N** Nāgarāja Lord of the *nāgas*, Dharaṇendra.

Nāgarī Script developed from Brāhmī from 6th century onward and prevalent almost all over India.

Nāgoja A sculptor in the Channa-keśava temple, Belūr, 1120 A.D.

Naminātha Twentyfirst T.; c. blue lotus or lily, b. Mithilā, n. Sametaśikhara; alias Nimi and Nimeśvara.

Nandagopa Name of the husband of Yaśodā and foster-father of Kṛṣṇa.

Nandīśvara Eighth continent in the middle world of Jaina cosmography; here in the fifty-two *chaityālayas* or temples assemble *devas* to celebrate the eight-day function called

Āṣṭāhṇika-*parvan* thrice a year.

*nandīvārya* A symbol with nine points representing nine *nidhis* or treasures. Cognizance of Supārśvanātha.

Nanjiah A sculptor from Somanāthapur, c. 1196 A.D.

Nara-Nārāyaṇa Arjuna and Kṛṣṇa where they were sages in a previous birth.

*nava-nārī-kuñjara* An elephant composed of nine damsels to suggest its form.

Neminātha Twenty-second T.; o. conch, b. Saurīpura, n. Girinagara; alias Nemi, Arishṭanemi; he renounced worldly life shocked by the sight of cattle to be sloughed for his marriage feast, while proceeding to marry Rajulamatī, the daughter of Ugrasena, king of Girinagara, a popular theme in sculpture and literature and paintings.

*nidhi* Treasure, nine in number.

Nimeśvara See Naminātha.

Nimi See Naminātha.

**P** *pāda-svastika* Feet crossed in a posture almost like in *padmāsana*.

*Padma-nidhi* Treasure of the lotuses.

*padma-pīṭha* Lotus-seat.

Padmaprabha Sixth T.; c. red lotus, b. Kauśāmbī, n. Sametaśikhara.

*padmāsana* Lotus posture, with legs crossed and both soles visible.

Padmavati Yī. of the twenty-third T.; v. lotus placed on the peacock-serpent; o. noose, conch, sword, goad, lotus, rosary, *varada*; canopied by

three-hooded cobra; also see Kamaṭha, Pārśvanātha, and Dharaṇendra.

Padri Malloja A sculptor of an image for Channa-keśava temple, Belūr, 1120 A.D.

*pādūkā* Pair of feet carved in sandal wood or stone, as object of worship.

*pallich-chhandam* Tamil words meaning a gift to a *palī*, i.e. Jain institution.

*Pañcha-kūṭa* A type of Jain temple with a shrine at each of the four corners, in addition to the central one.

*pañcha-latā* Five vertical divisions of door-jamb with designs and motifs.

*pañcha-nārī-turaṅga* A horse composed of the forms of five damsels.

*pañjara* Miniature niche from the wall of a temple.

Pārśvanātha Twenty-third T.; c. serpent, b. Vārāṇasī, n. Sametaśikhara; according to Śīlāṅkāchārya, (10th century A.D.) he renounced the worldly life just when he saw illustrations of Neminātha; also see Dharaṇendra, Padmavati and Kamaṭha.

*patākā* Flag, banner.

Pātāla Y. of the fourteenth T.; v. crocodile; o. r. hunter, plough, fruit, 1. goad, pike, lotus; canopied by three-hooded cobra.

Patañjali The celebrated Skt. grammarian, c. 150 B.C., author of *Mahābhāṣya*.

Pavi-śṛiṅghalā Yī. of the fourth T.; v. swan; o. noose comprised of serpents, big fruit, rosary, *varada*; alias Vajra-śṛiṅghalā. Third Vidyādevī.

Peragade Beta Son of Daṇḍādhinātha Vaija, minister of Kākatīya, husband of Mallamā.



*prabhā* Halo of light, fourth of the eight *prātihāryas* of T.

Prajñapti Yī. of the third T.; v. bird; o. crescentic moon, hatchet, fruit, sword, arrow, *varada*. Second Vidyādevī.

*prātihārya* Insignia or the eight attending symbols of Tirthankara, e.g. Aśoka-tree, lion-seat, triple parasol, halo, transcendent preaching, heavenly shower of flowers, sixty-four Yakshas bearing fly-whisks and celestial drum-beaters.

Pratishthāna The capital city of the Sātavāhanas, modern Paithan in Western India.

*pūrṇa-ghaṭa* Brimming pot.

*pūrṇa-kumbha* Brimming pot.

Purushadattā See Kṣaṇḍagavārā. Sixth Vidyādevī.

Pushpā See Kusuma.

Pushpadanta Ninth T.; c. alligator, b. Kākaṇḍinagara, n. Sametaśikhara, alias Suvidhinātha.

*pushpa-puṭa* The two hands brought together to hold flowers for worship.

**R** *rāja-takshaka* The carpenter in royal employ.

Rāmāyana The first of the two epics with Mahābhārata, composed by Vālmiki, gives the life of Rāma and Sitā.

*riju* Straight.

*Rijvāyata* Perfectly straight.

Rishabhadeva See Ādinātha.

Rohiṇī Yī. of the second T.; v. *lohāsana* (iron seat); o. conch, wheel, *abhaya*, *varada*. First Vidyādevī.

**S** *Sachī* Name of the wife of an Indra.

Śakata Name of a demon, slain by Kṛishṇa as a boy.

*śākhā* An apartment.

*sālabhañjikā* Damsel gathering flowers as a motif of art.

*sama-bhaṅga* Straight standing posture.

Samavasaraṇa An auditorium, planned by Kubera on the order of Indra of Saudharma heaven; circular like a solar disk and spread over 12 *yojanas* where in the centre a T. would give a sermon.

*Samyag-bodhi* Perfect enlightenment of the Buddha.

*samyak-sambuddha* Perfect enlightened (the Buddha).

*sandāṁśa* A thumb and pointing finger brought together for gathering flowers.

*saṅgita-maṇḍapa* Musical hall.

Śāṅkara Name of the greatest Vedānta philosopher, c. 778 A.D.–820 A.D., author and commentator of a large number of works.

*śāṅkhanidhi* Treasure of the conch.

*Śānta* Sentiment of peace, ninth and the last of the *rasas* or flavours.

Śāntalā Name of the renowned Jaina queen of the Hoysala king Viṣṇuvardhana. She built the Śāvati-gandhavāhana *basadi* at Śravaṇabelagoḷa and the Śāntalādeviār *basadi* at Koppal.

Śāntalādevī See Śāntalā.

*Śānta-rasa* See *Śānta*.

Śāntinātha Sixteenth T.; c. deer, b. Gajapur, n. Sametaśikhara; also bearing the epithets Chakravartin and Kāmādeva.

*śarabha* A fabulous animal with eight legs, that attacks lions.

Sarasvatī Personified preachings of the Arhats including the T. more known as Śruta-devatā and represented in art in the form of sixteen Vidyādevīs.

Sarvāṇa See Gomeda.

*sarvatobhadra* See *chaumukha*.

*sarvatobhadrikā* See *chaumukha*.

Śāsanadevatā Ys. and Yīs., one pair associated with each T.

Saubhari A sage mentioned in the *Mahābhārata* who by his penance in the river and long association with fish developed an affection for them.

Saudharmendra Lord of heaven Saudharma, first of the sixteen Kalpa-heavens in the third or upper world.

*Siddha* One completely emancipated from bondage.

Siddhārtha The prince who later became Buddha; also name of Mahāvīra's father.

Siddhāyikā Yī. of the twentyfourth T.; v. lion; o. book, *varada*; seated in *subhadra* pose; alias Siddhāyini, Siddhā etc.

Siddhāyini See Siddhāyikā.

*Śilappadikāram* One of the earliest Tamil epics by Ilango Aḍigaḷ, a prince turned ascetic and the younger brother of Śeṅguṭṭuvan.

Śitalanātha Tenth T.; c. śrīvriksha (śrīvatsa), b.

Bhadrapura, n. Sametaśikhara.

Śramaṇa A Skt. word used categorically for the Jaina and Buddhist cultures.

*śreshṭha* The best.

Śreyāmsanātha Eleventh T.; c. rhinoceros, b. Simhapura, n. Sametaśikhara.

*śringāra* A sentiment of love, first of the nine *rasas*.

*śrīvatsa* Meaning a symbolic mark on the chest of Viṣṇu, T. and Buddha as a *mahāpurusha-lakṣaṇa*.

*śrīvriksha* *Bilva* tree. The cognizance of Śitalanātha.

*stūpa* A bubble-shaped structure usually for encasing bodily relics of Buddhist and Jaina saints and Chakravartin.

*śukanāsā* Literally meaning parrot's nose, a projection towards the front of *vimāna* of north Indian temples showing a large *chaitya* window.

Sumatinātha Fifth T.; c. heron (wheel or curlew), b. Ayodhyā, n. Sametaśikhara.

Sundarī Daughter of Ādinātha and Sunandā, sister of Bāhubali, step-sister of Bharata.

Supārśvanātha Seventh T.; c. svastika (or *nandyāvarta*), b. Vārāṇasī, n. Sametaśikhara; canopied by five-hooded cobra.

Suvidhinātha See Pushpadanta.

Śvetāmbara White-clad, one of the two principal sects of Jains.

Śyāma Y. of the eighth T.; v. pigeon; o. axe, big fruit, rosary, *varada*; three-eyed; alias Vijaya.

**T** *Tārāvati* See Ajitā.



Trimukha Y. of the third  
T.; v. peacock; o. r. wheel,  
sword, goad, 1. stick,  
trident, blade of scissors;  
three-eyed; three-headed.

Tumburu Y. of the fifth T.;  
v. eagle; o. u.r. serpent,  
u.l. serpent, 1.r. *varada*,  
1.1. fruit; surrounded by  
serpents.

## V

Vajroṭi Yī. of the  
thirteenth T.; v. serpent; o.  
serpent, bow, serpent,  
arrow; alias Vairoṭi.  
Thirteenth Vidyādevī.

Vairoṭi *See* Vajroṭi.

Vardhamāna *See* Mahāvīra.

Varuṇa Y. of the twentieth  
T.; v. bull; o. r. fruit,  
*varada*, 1. sword, shield;  
eight-headed; three-eyed;  
having *jaṭās* as his crown;  
heavy-bodied; regent of the  
western quarter and of the  
ocean.

Vāsupūjya Twelfth T.; c.  
buffalo, b. Champāpurī, n.  
Champāpurī.

Vaṭṭeḷuttu A cursive  
variety of Tamil-Grantha  
script.

Vidyāsthāna University.

Vijaya *See* Śyāma.

Vijayā *See* Jayā.

Vimalanātha Thirteenth  
T.; c. boar, b.  
Kāmpilyapura, n.  
Sametaśikhara.

*vimāna* Sanctuary.  
containing the central cell  
in which the deity is  
enshrined.

*Vīra* The sentiment of  
heroism; fifth of the nine  
*rasas*.

*vīra-rasa* *See* *vīra*.

## Y

Yakṣeśvara Y. of the  
fourth T.; v. elephant; o. r.  
arrow, sword, 1. bow,  
shield.



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